

MUSICAL AMERICA

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EDITED BY

John C. Freund

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4,000 CHEER PLEA FOR RECOGNITION OF AMERICA'S OWN MUSIC

Crowds Storm New York De Witt Clinton Auditorium on Occasion of "Globe" Free Concert, to Support John C. Freund's Eloquent Defence of This Country's Rightful Place in Music—Claudia Muzio and Philip Gordon Stars of Impressive Musical Program—Charles D. Isaacson Applauded for His Reading of "Face to Face with Freund"

FIFTEEN thousand people stormed the DeWitt Clinton Auditorium last Wednesday night to attend the *Globe* Free Concert for the people. The doors were opened at seven and a few minutes after the place was crowded, so much so, that later on in the evening, the police and firemen had to come to clear the aisles of the crowd, which suspended proceedings for about twenty minutes.

The attractions were Claudia Muzio, the distinguished prima donna of the Metropolitan Opera Company, with Emil Pollak as accompanist, Philip Gordon, the talented pianist, and John C. Freund, editor of *MUSICAL AMERICA* and president of the Musical Alliance, who was the guest of honor and was scheduled to make an address on "The Musical Independence of the United States."

Charles D. Isaacson as chairman made one of his noted addresses, this time on the subject of "Face to Face with Freund."

He described the veteran editor personally, told stories about his activities, concerning his youth and his work as pioneer musical editor and publisher in the country. At the conclusion, he was roundly applauded.

It was just as he was about to present the guest of honor that the trouble in the auditorium with the police broke loose and for quite some time the police and firemen were engaged in inducing those who had jammed the aisles and back of the seats to leave in conformance with the regulations of the Fire Department. Outside the auditorium, the crowd was so great that the cars were stopped and it was impossible for automobiles and carriages to get through. It was a great tribute not only to those who were to participate in the evening's entertainment but to the growing popularity of these free concerts for the people.

On being presented to the audience, Mr. Freund received a generous reception. In the opening of his address he stated that it was not what the educated few could do for music as an art, but what music could do for all of us in every phase of human activity.

Puritan Prejudice Against Music

In order to show the great progress that has been made in music in this country, he went back to the early Puritan days and described in a humorous manner the dislike of the Puritans for music, how they would not have even an organ in their chapels and called the violin "the devil's fiddle." He also told when it was proposed to introduce hymn books, how one hundred prominent min-



CLAUDIA MUZIO,

—Photo © Mishkin

Distinguished Prima Donna of the Metropolitan, Who Created a Sensation at The "Globe" Free Concert for the People

Philadelphia's Mayor Advocates Creation of a National School

WASHINGTON, Nov. 16.—Much favorable comment is heard here on the attitude of Mayor J. Hampton Moore of Philadelphia advocating the establishment of a national conservatory of music and the creation of a secretaryship of music and art in the President's Cabinet, twin ideas fostered by the Musical Alliance of the United States since its inception.

The Mayor, speaking at the annual luncheon of the Philadelphia Matinée Musical Club, made a forceful plea for the official recognition at Washington of music and art on a plane with labor, commerce and agriculture by the creation of an additional department in the President's Cabinet to be presided over by a "secretary of music and art." In the scope of his remarks he included not only the musical art, but all related pursuits of refinement and culture; and, in-

deed, the secretaryship which the Matinée Musical Club has already proposed and indorsed might well be given the still more comprehensive nature of a secretaryship of education, said Mayor Moore, recognizing the necessary place that the study of all the humanities occupies in our everyday lives. The war, as the Mayor said, established music as among the necessities for our armies, whether in training or in active service. And the notion that music is an effeminate accomplishment not worthy of the notice of real men is nearly obsolete. The man who cares nothing for a sonata or a picture knows to-day that he is missing something, and he does not boast of it.

Mayor Moore on several occasions while a member of Congress placed himself on record as favoring the national music conservatory plan, and gave it his support.

NEW MUSIC HALLS MADE FEATURE OF VICTORY HALL PLAN

Directors of Victory Hall Association Adopt John C. Freund's Suggestion to Substitute Concert Auditoriums for Original Plan for Drill Room and Shooting Gallery—Pressing Need for Additional Music Auditoriums in New York and Plea for Wider Recognition for Music the Deciding Factors

THE organization known as "The Victory Hall Association" which has undertaken to raise \$20,000,000 to erect a war memorial and forum in honor of our soldiers and sailors and others who fell in the great world war, and which proposes to enter upon a drive to raise the money in April, has already attracted considerable attention. Its General Committee is composed of 300 of the most distinguished and substantial citizens, including many ladies of prominence. The site selected has been the block between Park and Lexington Avenues, and Forty-first Street and Forty-second Street. The President is the veteran and popular General George W. Wingate. Approval of the plan has been given by President Wilson, President-elect Harding, Governor Cox, Judge Nathan L. Miller, Governor Smith, General Pershing, the commander of the American Legion, and hosts of others.

At a banquet given last spring, at which several hundred notables were present and many distinguished speakers, John C. Freund pointed out that he did not think that sufficient attention had been given in the plan and scope of the undertaking, to music. His speech at the time aroused considerable interest and as a result, at a meeting of the directors held at the offices of the association on Tuesday of last week, General Wingate stated that he had been converted in his opinion, with the result that he advocated the abandonment of that part of the scheme to have a drill room and shooting galleries and to use the space for musical auditoriums. He then invited Mr. Freund, who was present, to speak on the subject.

In a brief address, the Editor of *MUSICAL AMERICA* referred to the tremendous growth of interest in music all over the country, especially in the last few years. He quoted the recent action of the Educational Department of the State of Pennsylvania in taking steps to enlarge the scope and improve the character of the music in the public schools, with which was associated the establishment of a community chorus in every town and village of the state, and that the distinguished educator, Dr. Hollis Dann, of Cornell, had been appointed by the Superintendent of Education to carry out the plan. This was only one slight indication of how, all over the country, people were beginning to realize how much music meant in our human life. Where but a few years ago such an interest was limited, to-day it was national and included millions of cultured and well-to-do people. It was certain that their support for the proposed Victory Hall would be more likely to be secured if something was done toward recognizing the value of music in such an undertaking.

[Continued on page 4]

[Continued on page 4]

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CARUSO ACCLAIMED AS METROPOLITAN LAUNCHES SEASON

King of Tenors Triumphs in
"La Juive"—Shares Stellar
Glory with Rosa Ponselle
and Leon Rothier—Cast,
with One Exception, Same
as Last Year's—Gorgeous
Pageantry on Stage
Matched by Brilliance of
Audience—Capacity
Throng Recalls Principals
Many Times

By OSCAR THOMPSON

OPERA—that other name for joy—at last is unconfined. The Metropolitan is irradiate once more. The season has taken the high road and is proceeding blithely on its way, after an opening night of the traditional scintillance, suspense and suffocation. Caruso is—as he always was and ever shall be—Caruso. The diamond horseshoe is no less transplendent. The standee is in his heaven. All's right with the world!

The perspicacious Gatti-Casazza made no mistake. Halévy's "La Juive"—the gorgeously caparisoned revival carried over from last season—was his logical salutatory, in spite of the three and a half hours of it. It matched glitter with glitter and gave sigh for sigh. With its pageantry and its exceptional opportunities for the king of tenors, it was ordained for just such spectacular duty as it was called upon to do on Monday night. Oracular powers scarcely were needed to prophesy as much when the dust was blown from its covers a year ago. From its churchly opening to its grisly close, "La Juive" embodies the qualities—save brevity—regarded as most desirable in a first night opera. A further cut has been made in the first scene of the fourth act, and—long as the work still is—early departures were not more than customarily numerous. Of course not a third of the audience was seated when the first curtain parted.

It has been said of successive opening nights at the Metropolitan that all are alike, save that the latest one always is more dazzling than all that have gone before, and by inference, any that are likely to follow after. This one was precluded in the morning by a swirl of snow, but Boreas blew too faintly to interfere with social pomp and circumstance. The cast was virtually that of last year—Ponselle, Scotney, Caruso, Harrold, Rothier, Leonhardt and Ananian. There was the expected capacity throng which did not need the assistance it received from the claque in bringing on the inevitable recalls for the participants. At the last of these, *Eleazar* doffed his nose, and again was Enrico, even behind his bosage of beard.

What matters it on an opening night if some of the principals are not in mid-season form, or the musical fare is a curious commingling of haunting and only half captured melody, heavy-footed recitative and opera comique!

Of Halévy's music, it was Richard Wagner who said it represented a "praiseworthy striving after simplicity." He gave Halévy credit for having "ban-

ished all those perfidious little tricks and intolerable prima donna embellishments which had flown from the scores of Donizetti and his accomplices into the pen of French opera." To-day, the melodies of Halévy have a wistful elusiveness which gives them a charm long since vanished from many franker and bolder tunes of his day. Monday night it was again proved that for these moments of tender grace, when linked with a characterization such as Caruso's, Metropolitan audiences gladly will abide the ponderous, senescent *secco* passages which serve to link the lyric scenes.

Stirring Triumph for Caruso

Time was when Caruso was regarded as a trumpet set for Verdi's lips to blow. The greater Caruso—the singing-actor of to-day, whose powers of characterization keep pace with his vocal might—has come into his own with "La Juive." His *Eleazar*, deeper and subtler than when he added it to his repertoire last season, has brought him to the summit of his career. Monday night he gave all he had to the rôle—brain, craft, personality, as well as voice. It was an unforgettable portrait, worthy of place with those dramatic impersonations which in the past have been associated with great baritones more frequently than with their tenor confrères. Maurel or Renaud or Scotti might justly have been acclaimed for its craftsmanship. Vocally the tenor was not without the constraint and the faults of muscular propulsion which so curiously have gone hand in hand with his golden tone—now a darker gold, to be sure, but still the most precious of metals. This tonal opulence was expended with all the Caruso prodigality in the long fourth act air, "Rachel Quand Seigneur," and the moving eloquence of the lament brought the peak of the evening's enthusiasm. He labored somewhat in the first act, though there was the familiar outburst of frenzied approbation after "O ma Fille Chérie" in the finale. This, in spite of some uncertainty in the attack of his upper tones, which sounded jagged and lacking their old-time resonance. The real test of Caruso's powers came later, however, and was met in a way to dispel all misgivings as to his condition for the season. His *mezzo voce* was of surpassing beauty.

[Continued on page 3]

FEDERATION TOLD OF PLAN TO AID OPERA

Publicity Banquet of Clubs Brings Important Topics Under Discussion

AKRON, OHIO, Nov. 14.—At the publicity banquet of the National Federation of Music Clubs, held at the residence of Mrs. Frank Seiberling, sixty-five officers of the Federation discussed important questions before the convention. Among these were: "Music in Connection with State and County Fairs"; "The Establishment of a Hostess House in New York for the Protection and Guidance of Young Students"; "The Fostering of Local Opera Companies in Two or Three of the Larger Cities of Each State," and "The Adoption of a Federation Flag." Beside the regular delegates, there were 150 guests at the banquet. The speakers included Sigmund Spaeth, the Baroness Leja di Torinoff, E. G. Killeen, manager of the Music League of Akron, and other local music promoters. Mrs. David Allen Campbell, Director of Publicity, presided as toastmaster.

In speaking of the promotion of local opera companies, Mrs. F. A. Seiberling, president of the Federation, suggested

U. S. TO FERRET OUT TICKET-TAX DODGERS

Campaign Against Evaders of Law Begins—New York Speculators to Testify

WASHINGTON, Nov. 17.—According to information obtained at the Department of Justice, a widespread campaign is about to start against what is alleged to be the remissness of concert and theater ticket "scalpers" and speculators in making fraudulent tax returns. In fact, it is understood that the department has accumulated much evidence to support the charge that "in innumerable instances no tax return, whatever, has been made by ticket speculators and brokers."

While previous activities of the department have been directed against the theaters and opera houses, many of which were charged with laxness in rendering their tax returns, this campaign is directed solely against the ticket brokers or scalpers who secure admissions at regular box office prices and sell the tickets at huge advances over the house prices without paying the legal admission taxes on the increased amount.

The law requires that the government receive two and one-half per cent upon premiums of fifty cents, which is considered as a fairly legitimate charge for the service of obtaining and reselling an opera or theater ticket. In cases where a larger premium is charged, however, the law provides for a tax of fifty per cent, and it is against the laxness in observing this provision of the law that the Department of Justice is about to train its legal guns.

It is understood that only the larger cities—New York, Boston, Philadelphia, Chicago and St. Louis—are figuring in the department's "clean up" plans at this time, although it is said in responsible quarters that the practices charged are being carried on all over the country in greater or less degree.

The first move against the speculators, as was to be expected, has been staged in New York, where it is said that about thirty well-known ticket scalpers will be called upon to render an accounting.

This does not include the "curb scalpers" who are practically beyond reach of the law, not having definite or known business locations.

While the evidence to base the government's suits is still being accumulated in various cities through Department of Justice and Bureau of Internal Revenue operatives, it is understood that many open violators of the law have been uncovered in New York, and investigations now in progress are expected to culminate in the arrest and prosecution of the guilty parties. A. T. M.

TOSCANINI LEADS OWN FORCES FOR FIRST TIME

Conductor Realizes Long-Cherished Dream When Scala Orchestra Makes Début

MILAN, Oct. 21.—For the first time in his career, Arturo Toscanini conducted his own orchestra, when the new Scala forces made their début at the Sallone del Conservatorio, Oct. 24. More than an hour before the beginning of the concert the hall was crowded with an audience eager to see the realization of Toscanini's long-cherished dream, and the program was heard with religious attention.

The offerings opened with Beethoven's Fifth Symphony read in a manner comparable only to Nikisch. Astonishing precision and discipline characterized the work of the forces and the purity and solemnity of tone made a stirring effect. Respighi's "Danza della Gnomidi," introduced for the first time, proved a bit of showy orchestration. "Concerto Gross per il Dantissimo Natale," by Manfredini; Debussy's "Iberia" and the Prelude to Wagner's "Tristan and Isolde" were the other offerings. Thunderous ovations greeted the maestro, whose magnetism inspired his orchestra to splendid endeavor. U. D.

BAKLANOFF FIGHTING DEPORTATION ORDER

Baritone Carries Appeal to Washington in Effort to Gain Entrance Into the Country

George Baklanoff, baritone, of the Chicago Opera Association, who was arrested in Chicago last January on the complaint of Elvira Amazar, a Russian soprano, who alleged that he had brought her to America with him in 1915 on a promise of marriage, arrived from Europe on the Adriatic last week, and following a hearing of his case before the immigration authorities, was sent to Ellis Island for deportation. Mr. Baklanoff's lawyer immediately appealed the case to Washington.

It is said that efforts are being made by representatives of the Chicago Opera Association to have the case acted upon favorably, and Joseph B. Fleming, a Chicago attorney, has arrived in New York to aid in the baritone's release. It is understood that the Department of Justice, in a resolution to the Labor Department, has advised that the singer be admitted.

Following Baklanoff's arrest last winter, he was placed in \$3,000 bail, and later was permitted to leave the country. He maintains that during his absence abroad he neither heard nor saw anything of Miss Amazar, who left the country a week previous to his departure, and thought all obstacles to his re-entry had been removed.

Kubelik Offers Scholarship with Sevcik at Ithaca Conservatory

ITHACA, N. Y., Nov. 10.—The Ithaca Conservatory of Music has announced that Kubelik will give a free scholarship with his master, Sevcik. The scholarship will be awarded as the result of a competition to be held at the Conservatory on Jan. 22, 1921.

This scholarship, which will be known as the Kubelik-Sevcik Scholarship, will include free instruction with Sevcik for one year, also instruction in harmony and counterpoint, conducting ensemble playing, history of music, and board and room for the same length of time. This

instruction, plus the living expenses, would regularly cost the student over \$1,200.

This is not only a tribute on the part of Kubelik to his master, but a constructive effort on the part of the violinist to encourage young American violinists. Applicants will be required to be in Ithaca on Jan. 22, and play before Mr. Sevcik and Mr. Kubelik, who will award the scholarship to the one who, in their estimation possesses the greatest natural ability as a violinist. Applicants are invited to apply to the Registrar, Ithaca Conservatory of Music, Ithaca, N. Y., for detailed information.

Unity Opera Company Honors "Aida" Tickets of Defunct Association

The New York Opera Association, whose second performance was halted by striking singers and stage hands because of the management's alleged inability to meet their requests for pay, was not permitted the use of the Lexington Theater for its advertised Tuesday night performance of "Cavalleria" and "Pagliacci," according to word given out at the theater box office. It was stated that the Unity Grand Opera Company, which began a series of productions at the Lexington on Nov. 6, had made arrangements to honor all tickets purchased for the defunct performance at its production of "Aida" on Saturday night of last week. Theodore Van Hemert, manager of the Opera Association, is said to be still seeking funds with which to carry on his operatic ventures.

Mayor Names Municipal Music Commission in Youngstown, Ohio

YOUNGSTOWN, OHIO, Nov. 12.—Mayor Fred J. Warnock has appointed a municipal music commission which shall have charge of matters of musical interest in the city and shall promote the development of music. One project which may be taken up is the establishment in Youngstown of a State Conservatory of Music. Funds for this purpose are available. The commission named includes: John N. Reese, chairman; Mrs. C. B. Klingensmith, Mrs. Warren P. Williamson, Fred A. LaBelle, H. R. Watkins, Alberto Reardon, Joseph G. Butler, Jr., and Singleton King. R. McC.

Caruso Acclaimed at Dazzling Opening of Metropolitan



GLIMPSES OF "LA JUIVE," WHICH OPENED THE METROPOLITAN SEASON

(1)—The Ballet-Pantomime of Act III, with Rosina Galli and Bonfiglio. (2)—Enrico Caruso and Rosa Ponselle, Act IV, Scene 1. (3)—A Study of Caruso as "Eleazar," His Most Memorable Dramatic Achievement. (4) Leon Rothier as "Cardinal Brogni"

[Continued from page 2]

The prayer and the blessing of the bread, at the opening of the second act—"O Dieu de nos Pères"—again was as impressive vocally as it was pictorially. Nothing in the opera surpasses this scene in beauty and appeal. Without being imitatively racial, the music suggests the Hebraic blood of Halévy—or, to use his real name, Lévy.

Miss Ponselle sang with a tone often of caressing loveliness. Her voice seemed larger than last year, and of more dramatic power. Her second act air, "Il Va Venir," was of poignant charm. Occasionally she sang

sharp on upper tones, by way of offsetting the several deviations from pitch in the opposite direction in the singing of Orville Harrold.

Rothier Admired as "Cardinal"

Leon Rothier evoked only admiration by his noble portrayal of the *Cardinal*. His sonorous voice redeemed many of the attenuated recitatives in which the score abounds; and his singing of the dramatically impressive malediction in the third act, and the first act cavatina, "Si La Rigueur," had authority of style as well as vocal richness. One of the loveliest moments of the opera came when the voices of Ponselle and Caruso were united

with Rothier's in the latter portion of "Si La Rigueur," the cavatina broadening into a well-written ensemble.

Though not in his best voice, Orville Harrold did what he could with the part of *Leopold*, at best an ungrateful one. The second act trio, in which he sang with Caruso and Ponselle—"Je Vois Son Front Coupable"—was gratefully sung. Statuesque Evelyn Scotney again was the *Princess Eudoxia*, and, as last year, was more attractive to the eye than her well-managed but miniature and colorless voice was stimulating to the ear. Robert Leonhardt, in the rôle of *Ruggiero*—last season assigned to Thomas Chalmers—returned to friends of other years.

The charming ballets of first and third acts proved the same source of delight they were a year ago. Bewitching Rosina Galli has never been more exquisite than in the delicate tracery of the third act *divertimento*, in which she was abetted, as hitherto, by the miming children and the capable Bonfiglio. The chorus sang admirably. Artur Bodanzky, ever a precisionist in the French music of the period, conducted with a skill in the presentation of violent contrast that probably would have pleased Halévy, whose sharp alternations of light and shade were regarded by his contemporaries as his greatest virtue and chief fault.

Photos by White

Long Tour Convinces Scotti All America Craves Good Opera

But It Took Courage for Him to Smile, Until San Francisco Righted Finances — Dean of Baritones Sings Four, Even Five Times a Week — Tries Hand as Prompter and Directs Chorus — Says "No," to Movie Tempters

By OSCAR THOMPSON

NOT to every man is given the bearing that enables him to appear the aristocrat when clad in a green-striped dressing robe, with gray bedroom slippers below, and a glimpse of white pajamas between.

But when Antonio Scotti opened the door, he was the same Patrician Scotti. Long since, the London tailors vied with one another in their ambition to have him wear their clothes. The negligée Scotti was no whit less the elegant gentleman than the Scotti on parade.

We were not the first callers, he told Viafora and me, as he waved us into his suite at the Vanderbilt. A moving picture agent had preceded us, in an effort to persuade the baritone to appear as co-star with a popular woman screen player. But Scotti had said no; as, he explained to us, he had done a number of times in California while on his recent tour of the Pacific Coast.

"When some really worth while scenario is given an artist to work out in pictures, that is one thing," he said. "But when remplissage is offered the public, with the idea that an opera singer's name will draw the crowds, that is another. The artist who goes into movies must be sure it is his art, not his name, that is desired. Otherwise, his name, too, may suffer."

There was a touch of "L'Oracolo" in the gesture with which the veteran baritone dismissed the subject and applied a match to a cigarette. The long, slender fingers—the fingers that fascinate the audience, as well as the cherub, when the alluring orange (or is it an apple?) is rolled back and forth in the kidnapping scene of the Leoni opera—had a reminiscent suggestion of their theatrical eloquence.

The conversation turned, as a matter of course, to the success of the recent tour of the Scotti Opera Company, lasting nine weeks and representing about 9,000 miles of travel.

Before the Curtain in Montreal

The baritone was reminded of the final engagement of the tour, in Montreal. Due to train delays, the company did not reach the theater until about time for the curtain to go up. The stage had not been cleared of the settings already in place, and it was seen that some time would be required to get everything unpacked and in place. Out went Mr. Scotti, bag in hand, his overcoat collar turned up, to speak before the curtain; not this time as *Tonio*, but as the man who must shoulder the blame if the audience went away angry.

Of course, it would be impossible for a Scotti to tell the story later, without re-living the scene. Viafora and I found ourselves in Montreal. Here was Scotti before us with bag in hand and overcoat collar turned up. Viafora seized pencil and paper and began sketching. "I am sorry," the impresario said. "I am very sorry that we are late in arriving. But really it is not our fault. It is the fault of the railway. But not the Canadian railway." (Oh, sly Mr. Scotti!) "The delay was on the connecting line. We are here to give you our opera, and we will be ready if you will kindly grant us a little time to get into our costumes and put up the scenery. I thank you."

We felt like applauding, as the Montreal audience did. What did it matter if the pajamas peeked out below the overcoat just as they had done beneath the dressing gown!

"We began the opera at nine o'clock and it did not end until one," the baritone said, as Viafora completed the sketch. "But not one person left a seat, before the final curtain went down."



Glimpses of Antonio Scotti and Stars of the Scotti Opera Company, on Its Tour of 9000 Miles to the Pacific Coast and Back to New York. At the Left, Above, Leon Rothier, the Mighty Basso, Sits for His Portrait, While the Crafty Scotti Wards Off the Evil Eye. How Scotti Looked When He Made His Speech Before the Curtain at Montreal Is Pictured in the Sketch at the Right by Viafora. Below, at the Left, Is Seen the Smile That Didn't Come Off the Scotti Visage After the San Francisco Visit. The Scene at the Lower Right Shows the Strong Man of the Company, Greek Evans, Baritone, Proving to Mario Chamlee That Every Tenor Is a Lightweight, Even If Appearances Are to the Contrary. Mario Laurenti, Baritone, and Ruth Miller, Soprano, Are Sharing in the Fun, While Stage Manager Agnini Hovers Near

"Now, after this long tour, one thought is uppermost in my mind. This is, I want to thank the American people. I must express to them the sentiment of gratitude that is nearest my heart; I must tell the men and women of the cities in which the Scotti Company played how deeply I feel their confidence and how much I appreciate the support they gave to me and my enterprise."

The luminous eyes burned a little fiercely when mention was made of various rumors as to the backing of the Scotti Company.

"I have no hidden backers, I have no secret support," he said. "My own money and what we earn must make the Scotti Company go. I am no millionaire. If I were to lose heavily, I would have to go to the wall. Is America ready for such a venture as mine? I say 'yes,' and this year I feel that I have proved what I say. The test of my sincerity, as well as my courage, lies in what I already have done and what I plan to do in the future with, I repeat, my own hard-earned money."

Sings More Frequently Than Ever Before

Just how "hard-earned" Mr. Scotti's money is, can be gauged by the extent of his activities. Time was when he, the favorite of baritones, sang twice a

week at the Metropolitan, and that was all. To-day, looking back on those times, he wonders what he did to keep himself occupied. Besides his appearances at the Metropolitan and those with his own company in the last year, he also sang at Ravinia Park. He has had no vacation. And instead of singing twice a week, he sang four and even five times a week while on the road with the Scotti company. It was nothing unusual for him to sing two nights in succession—once considered too arduous for a first rank operatic artist.

"The nights I do not sing, I work harder than those when I sing," Mr. Scotti went on. "At least that is what they tell me. I am in the wings, sometimes beating time for the chorus, sometimes acting as prompter. I am so anxious that the younger singers, who have looked to me for training in stagecraft, shall do well, that I simply have to be in the wings helping them all I can. I feel a personal responsibility for every scene—for have I not slaved over it in the preparation?"

"It has not been my intention to star Antonio Scotti. As a singer, I have been just one of the baritones of the company. You will notice that our advertising announces the Scotti Opera Company, not 'Antonio Scotti and his Company.' If you will look at the roster

of the singers, you will find it is arranged alphabetically. You will note that in all such lists, the name, Scotti, begins with a letter far down.

"In the advertising of the Scotti company, we have done everything to push other singers to the fore.

"Not all has been a bed of roses, however. To begin with, the railway companies raised their rates. I had expected an increase, but nothing like the fifty per cent jump in the cost of Pullmans. It cost us more than \$1,000 a day to travel. Remember, the money was my money. Remember, too, that all these other people—my artists, the chorus, the orchestra—were dependent on my capital and what we earned.

When It Took Courage to Smile

"You have seen that photograph of me with my arms outstretched, and the wide smile on my face—my greeting to San Francisco! Yes, but you did not know what was in that smile. Other cities had received us royally, but it needed San Francisco to give us an even break. In due time, we learned of the advance sale of about \$60,000, which put us right. But before that word came, I had to smile, just the same."

[Continued on page 6]

Long Tour Convinces Scotti All America Craves Good Opera

[Continued from page 5]

Mind you, every city we visited supported us nobly, but the big jumps and the increased travel expenses more than swept everything away.

"But I smile and I wave my hat to San Francisco. We open with 'La Bohème.' I am not the star. I sing *Marcello*. It is a huge house; more than \$14,000. Next night we sing 'L'Oracolo' and 'Pagliacci'; I sing again; the box office statement shows more than \$12,000. For the week we take in \$92,186. Then we go to Los Angeles, and for eight performances there we get more than \$54,000. The result, we finish the tour ahead. But it took courage to smile that day when we went into San Francisco."

Carl F. Strohmenge, business manager for the Scotti Opera Company, came in, and brought with him a detailed statement of the business done by the company in the cities visited. Figures from San Francisco and Los Angeles are of interest as showing the popularity of the company, and the great interest which the public had in hearing Scotti personally.

In San Francisco—Monday, "La Bohème" (Scotti in cast), \$14,426; Tuesday, "L'Oracolo" and "Pagliacci" (Scotti in cast), \$12,449.50; Wednesday, "Faust," \$8,062.50; Thursday, "La Tosca" (Scotti in cast), \$16,061.50; Friday, "Il Trovatore," \$8,115.50; Saturday matinee, "Madam Butterfly," \$8,127; evening, "L'Oracolo" and "Cavalleria Rusticana" (Scotti in cast), \$14,738.50; Sunday afternoon, additional and special performance of "La Bohème," \$7,173.50; specially arranged concert, \$3,032.50; total, \$92,186.

Los Angeles—Monday, "La Bohème" (Scotti in cast), \$7,184.50; Tuesday, "L'Oracolo" and "Pagliacci" (Scotti in cast), \$7,241; Wednesday matinee, "Madam Butterfly," \$4,675.50; evening, "Trovatore," \$5,614; Thursday, "La Tosca" (Scotti in cast), \$7,251; Friday, "La Bohème," \$7,028; Saturday, matinee, "L'Oracolo" and "Cavalleria Rusticana," (Scotti in cast), \$7,573.50; evening, "Faust," \$7,457.50; total, \$54,025.

"If the higher receipts when I sing is a personal tribute to me, then I am very grateful," the baritone said. "But the success of the Scotti Opera Company, as shown by the box office totals, the letters of praise and appreciation, and the re-

quests for longer time next year, is what gratifies me most."

One of the outstanding incidents of the Scotti tour was that which occurred in Seattle, Washington, where the baritone found his likeness in colors, with a news story about his company, on the first page of the *Seattle Times*. Now the *Times*, in recent years, has been more noted for its enterprise and signal ability in other lines than in fostering and encouraging Seattle's music. It has not, of late, conducted a music page or a music column. But its editor, Col. C. B. Blethen, a man who never does things by halves, had been persuaded that the coming of the Scotti Company meant much for Seattle and, with a lavishness and liberality characteristic of him when personally interested in a cause, went further than any other newspaper editor had gone in giving Scotti and his company a place of honor in the news of the day.

The grateful Scotti sought the editor to express his appreciation, and to tell him there was no way he, Scotti, could repay the *Times* for such advertising. "You will pay me," the editor replied, as the conversation was retold by Scotti. "But how?" asked the artist. "By your autographed picture," was the reply. It was a bargain.

Commenting on the incident, Signor Scotti said: "I shall not forget Colonel Blethen nor his kindness. He impressed me deeply and the incident came at a time when it greatly heartened me. In thanking every one who helped to make this tour a success I have some very personal and individual thanks for Colonel Blethen."

Signor Scotti spoke well of the young singers from his company who are to have their first hearing at the Metropolitan this season. He was particularly confident that there are big things in store for Mario Chamlee, the young tenor who stirred enthusiasm everywhere he sang on the Pacific Coast.

A rap at the door announced a waiter with the baritone's breakfast—two fried eggs, toast and coffee. As he sat down to it, the thought of *Scarpia* at his *dejeuner* was unescapable.

"But I don't really eat anything in that scene," the greatest of *Scarpia*s said, when reminded of the "Tosca" repeat. "And, besides, not *Scarpia*, but *Belcore*, is in my mind just now. I go to the Metropolitan for a rehearsal of 'L'Elisir' when I have finished with these eggs."

THREE ATTRACTIONS ON MILWAUKEE'S SCHEDULE

Alda, Adams Buell and Gauthier Provide Superior Concerts During Week

MILWAUKEE, Nov. 9.—Milwaukee has had a chance to hear Mme. Frances Alda under such favorable conditions as in her recital in the Pabst Theater. Mme. Alda impresses as much by her lively personality as by her voice, and proved a genuinely versatile artist. As accompanist, Mr. Pierce made a very distinct and favorable impression. The recital was given under the management of Marion Andrews.

Adams Buell, perhaps Milwaukee's best known concert pianist, gave his annual recital to a crowd of enthusiasts who applauded vigorously, to which Mr. Buell responded with a number of encores. Mr. Buell has a distinct vogue in the city. Mr. Buell is far more than a facile technician. He has made his playing truly distinctive and highly individual. Bach, Beethoven, Grainger and Bortkiewicz were imbued with breadth, power and at times tremendous driving force.

Sousa gave five concerts in Milwaukee in the Auditorium to fair sized audiences. John Dolan, cornetist; Mary Baker, soprano, and George J. Carey were among the many soloists. The Sousa marches, as usual, aroused wild applause and demands for repetition.

Milwaukee has had its first hearing of

Eva Gauthier, Canadian mezzo-soprano, and the verdict was favorable. Mme. Gauthier was heard in the first of Marion Andrews's fashionable morning musicales and also in her Milwaukee Downer College course. This is an innovation of Miss Andrews's, and judging by the large audience, a full season is prophesied.

Mme. Gauthier pleases by her piquant manner as much as by her fine voice. Leroy Shields played accompaniments, which were as delicate, graceful and nicely proportioned as the artist's singing. C. O. S.

Yon Conquers Dallas in Recital

DALLAS, TEX., Nov. 10.—Pietro A. Yon, the Italian composer and organist, deepened the good impression which he made last year when he played a return

recital at the City Temple on the evening of Nov. 8. Mr. Yon's concert was for the benefit of the John Low Post, American Legion. One of the chief numbers of Mr. Yon's program, all of which aroused great enthusiasm, was a Hymn of Glory, dedicated to the John Low Post. Mr. Yon's little composition, entitled "Guess Me," also gave pleasure. One guess was that Mr. Yon was imitating an accordion in this number.

Cecil Arden Engaged for Next Newark Festival

Cecil Arden, contralto, of the Metropolitan, has been engaged as one of the soloists for this coming year's Newark Festival. She will appear on the evening of May 9, with Rosa Raisa and Giacomo Rimini.

Muratore to Return to U. S. Next Month After Two Years' Absence



Photo by Moffett

Lucien Muratore and His Wife, Lina Cavaliere, Who Return to America in December

LUCIEN MURATORE, the eminent French tenor, who was missed from the roster of the Chicago Opera Association last season, will return to America next month and will make his first appearance of the season in Chicago early in January. Mr. Muratore and his wife, Lina Cavaliere, will sail on La France on Dec. 18.

The tenor has been resting at his villa at Eze-sur-Mer since his return from a tremendously successful season at the Colon in Buenos Aires and the Casino at Monte Carlo, where he created the title rôle in Gunsberg's new opera, "Satan." He also appeared at the Opéra in Paris. Before sailing, Mr. Muratore will appear for several performances at the Liceo in Barcelona.

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Dear MUSICAL AMERICA:

The Salvation Army, Charles D. Isaacson, and other public-spirited people, have, it seems, been going over to Ellis Island and giving concerts to cheer up the newly arrived emigrants, who are coming to us at the rate of eighty thousand a month from all parts of the old world.

The conditions on the Island are such—and for this Congress is in a measure responsible, for it is a Federal and not a state institution—as to be beyond description. I hope to tell you more, with regard to this before long. Commissioner Wallis, who was not long ago appointed to the position, is making heroic efforts to deal with the situation, which is fast becoming a national scandal.

Here are these people, coming to this country with a new hope and what is their first taste of that democracy, for which tens of thousands of our boys gave their lives? Can it be wondered at that when they are penned up like pigs and treated worse than pigs they are an easy mark for the radical and the anarchist?

A recent article by our esteemed friend, Henry Theophilus Finck of the New York Evening Post, informs us that as he has now been going to concerts and operas for over forty years, he is tired.

He admits he is over sixty, at which age, you remember, Dr. Osler stated that a man should be asphyxiated.

Mr. Finck expresses a regret that he must leave his gardens in Maine, where the frost has bitten his flowers and sit on a hard concert seat. He wants a pension so that he may go to California and never be again subjected to the torture of listening to music.

Now what is the real trouble?

Of course, it may be said that as long as he continues on the job as critic of the New York Evening Post, debutants will suffer, as will others, especially some composers of eminence, whom Mr. Finck doesn't like.

The trouble, however, does not lie with our friend Finck. The trouble lies in the conditions under which a man of his undoubted ability, learning and experience must do his work. In a sense, as a critic of an evening paper, he has a better chance than the poor wretches who write for the morning papers, who have to get their matter down before the event takes place, which often leads to catastrophes and serious trouble between them and some of the artists whom they criticized and who, perhaps, did not sing or play.

But with all that, when you come, as I have said again and again, to think of what the poor musical critic goes through season after season with the number of concerts, recitals and operatic performances increasing all the time, he must in the course of years, not only be written out but be tired out, and can you wonder that he wants to go anywhere, whether to hell, Harlem or California, to get away from it all?

If you had to sit through the performances these critics have to sit through, to write about them under pressure, there would come a time when you would, like the period we now have, run dry and want to quit.

Your very soul would want to get out of the daily monotonous grind.

Some people have been in favor of abolishing the musical critics entirely as being superfluous. That would do away with some of the joy of life, however. When I am most depressed, I read some of their fulminations, which, as they generally appeal to my sense of humor, cheer me up, and enable me to go and do another day's work. So let us not be too hard on Henry Theophilus Finck if he yearns for his Maine home. Anyway, should he consider that the time had come for him to quit, he would depart with much good will from all and we certainly should miss him. Meantime, the reputation of Brahms and some other composers, whom he does not particularly like, would be safe for a while.

For real, up to date criticism on music, we must now look to another one of our dear friends, namely, to James Gibbons Huneker of the New York World, who in his review of a recent concert of the New York Symphony Orchestra, given to celebrate its return from a European tour, said that Conductor Walter Damrosch had planned a pleasant program, which should be entitled a Historical Cycle, as it consisted of Paul D. Cravath as the historian and a huge wreath of gold as the cycle, and, without irreverence, Walter Damrosch might have been called the bicycle, for he spoke and conducted a dual rôle with which he is happily familiar.

But it is when dear James got to speak of Mme. Louise Homer that he was at his best. Said he:

"The gods certainly have been good to her. For two decades and more she has defied the physiological laws inherent in the art of singing, and withal, yesterday afternoon, she sang with a vigor and freshness that amazed. She has a wonderful bellows concealed in her physique. She has more energy than finesse, more muscle than music. But what a voice, what volume, what stentorian delivery? It left us breathless just because of her own reckless breathing and tyrannically cruel corsage."

In this review, you see how our dear friend Jim displays a knowledge not only of the female anatomy but of her costume, both exterior and interior, which is positively amazing.

I present it as a gem of contemporary musical criticism in one of our great metropolitan papers.

You may recall that during the early part of the war, when the world was horror-stricken with the atrocities perpetrated in the northern part of France and in Belgium, that a number of the most prominent German musicians, doctors and scientists, signed a manifesto to the world, in which they denied that such things had taken place, declared that they were the invention of the hated English, and made a plea for justice, as the kind hearted German soldier was incapable of doing anything but kiss the first pretty girl with whom he came in contact.

Well, we know what happened!

Now a number of these intellectuals, evidently conscience stricken, among whom are Felix von Weingartner, Max Reinhardt, a theatrical manager; Siegfried Wagner, son of the composer; Herr von Kaulbach, are out with another manifesto, in which they claim that they were misled by a certain Dr. Hans Wehberg, took his word for everything and so signed the document.

Weingartner says with regard to the manifesto "that those who have followed the German and Prussian politics for generations might have been better informed had they kept their eyes open and not believed everything which was uttered from under the pickelhaube and upturned moustache."

It seems, however, rather a late day for these eminent personages, musical and scientific, to come out and put the blame on somebody else and virtually state that they were of those who sign anything that is put before them without even reading perhaps what the document contains, which reminds me of a story. A man made a bet with another for a supper for their friends. He declared that even intelligent persons were so ready to sign any document without reading the contents, that he would undertake to get up a petition to hang the mayor and that the most prominent citizens, being assured that the matter was "allright," would sign it.

They did.

Of course, the petition was drawn up with the usual amount of inasmuch and whereases.

When the supper was eaten and the joke came out, there was, naturally, a great deal of hilarity. Then the party who had made the bet suggested that when a certain amount of time had elapsed, he would get up another petition

AS SEEN BY VIAFORA



He Doesn't Look Down on Opera, Not Mario Marchesi; He Is Always Looking Up to It. Besides Which, He Knows a Few Things About Shoe-strings, Buckles (Even Stockings), and Such Like. For the Good Marchesi Is the Chief Prompter at the Metropolitan Opera House and His Point of View Is Quite His Own

to hang the mayor and to get the mayor himself to sign it.

And he did.

So perhaps these German musicians and scientists, who got up the original manifesto may be excused. They were so busy with their music, art, science and "kultur" that they were ready to sign anything that did not take them very long from their job.

Apropos of Weingartner, I am in receipt of an article, which appeared in a recent issue of a paper published in Buenos Aires, Argentine, in which the writer says:

"When we heard that the famous conductor was coming to our shores, we chortled in our joy. At last, we said comes one of the true cultivators of absolute music—music free from the guile of theatrical accessories. We were tired of those amateurish orchestral concerts where the works of the great masters, new and old, are read through. We admired the enthusiasm and courage of some of the worthy conductors and admired the patience of the scanty audiences. But here, said we, comes the man that was to redeem all this. The great Weingartner himself was to reveal beauties dreamt of but unknown. And now what is the result? Weingartner has hardly done anything for us except dish up old scraps from operas we are already too familiar with and which we have heard admirably rendered by others, and he has the courage to give us his interpretation of 'Mefistofele' which has been done to death, and which to-day solely pleases us from a vocal point of view, though it may have interested our parents otherwise."

"We hear," continues the critic, "that the gentleman forgot his music or left his scores behind, and has had to hunt up something about town to give to the people. Now, even in this outlandish—orchestrally—place, we think, or rather we know he could have done better, and although he denies his alleged split with Richard Strauss, he plays nothing of this composer—he does not even conduct 'Salomé,' which should interest Weingartner and would certainly interest us more than his rendering of Boito's version of 'Faust.'"

"We cannot convince ourselves that Weingartner has come to us as a bluff or a financial camouflage and is laughing

up his sleeve while he takes a holiday and fills his purse."

Now it seems that the critic's paper had announced that it would print an original composition by Weingartner, who had been in the throes of composition while in Buenos Aires. This the critic refers to as follows:

"It was, therefore, with joy and expectation that we received our Sunday morning paper, which was to contain the long sought musical masterpiece, the counterpart of Dvorak's 'New World' Symphony, the first manifestation of our spirit in music and by a real 'maestro.' 'El Ranti,' so far, is nothing but a poor habañera, the opening bars are typical of the rhythm and style of that kind of composition and never of the tango. It is true that Weingartner's melody has now and again a little twiddle, à la tango, and this is all the spirit of that dance that he seems so far to have absorbed."

"Had 'El Ranti' been sent to any paper signed by anyone except Weingartner in this musical world, it would have ended its days like the flower that was born to blush unseen and waste its sweetness, in this case in the paper basket."

"There are hundreds of young Argentines who could compose a better tango, and dozens who could write it."

The critic concludes his fulminations by saying "Felix Weingartner, if this is a sample, and the rest is no better than that, you had better keep to your old style of symphonies in which at least you have obtained, as Frederick Niecks has it, a 'succes d'estime.'"

I really did not know that they had such clever writers on an English paper published in Buenos Aires.

Waco, Texas, has a population of fifty thousand and yet seventy thousand people went to hear the San Carlo Opera Company during the festival week there. True, it was during the exhibition at the Cotton Palace Coliseum. True, it was that the coming of the San Carlo Company had been heralded and advertised in great shape.

With all that, it gives us some idea not only of the great interest in music but the enthusiasm with which a traveling operatic organization is received in localities that are supposed to be with-

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

out much concern for music, art or the finer things of life. And yet, it is precisely here that you will find the greatest encouragement given to any worthy concert company when the people know that they are going to hear something that is worth while.

It is part of the record of the San Carlo Company that when they give performances, whether out in the Far West, Texas or Kansas, people come several hundred miles to hear opera. Perhaps it is a knowledge of this fact that had its influence in inducing the Metropolitan Company to abandon its contemplated London tour and visit some of the American cities, which object, if it is carried out, is likely to bring about a lively state of affairs between the Metropolitan, the San Carlo and other companies, and let us never forget Antonio Scotti and his enterprises. If I know Antonio, he will die the death sooner than give up, especially as his receipts in San Francisco were phenomenal. The receipts were over \$16,000 for "Tosca" with Scotti as *Scarpia*. They went over \$14,000 for "L'Oracolo" but in "Bohème," "Faust" and other operas they ran between seven and eight thousand. Evidently the people wanted to see and hear Scotti.

Did you ever meet O'Hara—O'Hara of the song leaders in the army camps? Well, if you didn't you missed an acquaintance with a very charming and extraordinary personality.

The result of O'Hara's war-time experiences has been to give his mind a religious trend which has led to his coming in contact with the leading lights of the Protestant Episcopal Church, for the purpose of improving the music in that church, especially with respect to improving the singing of the congregations, which in these and other churches could stand a good deal of improvement.

There is another man just come out of the war who flashed across me the other day in the person of a fine, clean-cut young American by the name of Roderick White, who was in the aviation corps, where he rendered notable service. He had already acquired considerable distinction as a violinist. He has been traveling with much success with Emmy Destinn. That young man deserves to win out. The only handicap to his success is likely to be his great modesty, a thing unusual with a really good musician.

Did you hear that Andreas Dippel, formerly director of the Chicago Grand Opera Company, and at one time director of the Metropolitan and later associate director with Gatti, has lost his fortune and that he is now selling life insurance in Chicago? They say his old friends are going to get up a benefit for him.

I can recall Dippel when he was in the heyday of his success, which he had won on the merits. He had a wonderful repertoire and while he never attained the highest distinction as a tenor, yet his repertoire and readiness to fill in at a moment's notice made him a kind of reserve force to be brought up at the last minute to save the day when the program threatened to go to pieces.

Dippel began his operatic career as a super carrying a spear. From that, he rose to the chorus, from the chorus to minor rôles and from minor rôles to be a tenor of considerable distinction and then he changed from being a tenor to being a manager. His struggles with Gatti, some of us old-timers remember, resulted in Dippel retiring and Gatti remaining master of the field, his fine Italian hand having won out.

Then Dippel went to Chicago as manager of the Chicago Opera Company. For a time he was successful, but somehow or other, he and the directors and the finances did not seem to be able to get along together. Then you know he produced various musical comedies. Then, if I remember rightly, he had an adventure as manager of certain prize fighters at the Manhattan Opera House, but all the time he had his eye on the stock ticker. He lunched with me once and I think between every two or three bites, he consulted the ticker.

No man, however, had a better chance than he did and to be fair, no man had worked harder for the success he won. But his worst enemy could wish him a better fate than to have to sell life insurance in Chicago.

Mrs. Grace Humiston, a lawyer of

eminence, whom some of your readers may recall as the woman who has devoted herself to bettering conditions for women, is engaged at the present time in raising funds to save one of the most useful and greatly needed institutions in this city. And this institution, at 222 Madison Avenue, consists in providing a home for some fifty girls, particularly for those who are studying either for a professional or business career. Each girl is provided with a comfortable room with bath and kitchen privileges for the moderate price of from \$5 to \$8 a week.

The proper housing of young women, especially for students who come to New York, has long been a problem, and with rents and living expenses more than trebled, the problem is the more acute all the time. The particular club which Mrs. Humiston and a few friends support, has the home atmosphere. It seems that Mrs. Humiston was forced to turn away nearly 200 girls who applied to her and tearfully admitted that she knew of no place where they could find a decent home, within their means. Not a day or night, but some girl, usually a stranger, asks for shelter.

Now there is a heavy mortgage on the property and unless it is partly paid, more or less immediately, the home will be lost to these deserving girls. The present income is sufficient to maintain the home and meet the running expenses with a fairly good margin, but it is not sufficient to pay off the part of the mortgage which has come due.

Perhaps there is some charitably disposed person, particularly some woman of wealth and public spirit, who may read this who will come to Mrs. Humiston's rescue, save the home, and at the same time secure a very fair interest on her money. So it will be a combination of altruism and business.

You will appreciate the importance of Mrs. Humiston's work, when I tell you that several of our leading conservatories have on their lists houses where there are rooms to let for young students, which houses are listed on certain police records. The hint may suffice.

A few days ago a man, in the person of John Dennis Mehan, passed away, who deserved more than the brief obituaries in some of the papers. He was a rare spirit in the musical life of America, as musician and teacher. Some fine voices grew up under his care and instruction. The list of his artist pupils is a long one. Like many another, he won out after a long and bitter fight, for even at the earliest age, when but six, he was crippled by infantile paralysis and for years could not even use crutches. Such schooling as he had, he gave himself. Yet he was not seventeen before he was teaching school. He was a student all through his whole career. I believe that just before he died he finished a work which will soon be published under the title of "Synthetic Analysis of Prevailing Vocal Methods."

While teaching in Detroit, he married Caroline Eleanor Kotharin, who because of her fine musical attainments, her sensitiveness to his thought and method, has also become a power as a teacher. She was his very able coworker.

Here is an instance of a man succeeding in spite of all kinds of limitations, some of them gravely physical, his early life restricted, his opportunities few. And yet he won out and as a teacher became one of the most successful in New York, beloved by his pupils, while his death was deplored by them and a large circle of loving friends.

There foregathered the other day at lunch in the café at Delmonico's, Sergei Klíbanky, the well-known and distinguished artist and music teacher; the Hon. Charles F. X. O'Brien, the only Democratic Congressman elected in New Jersey during the Republican landslide; James P. Dunn, musician, teacher, and well-known composer of Jersey City, besides "yours truly." Into the group later on floated Alexander Lambert, washing his hands, as usual, in invisible soap and water, and still later there passed by with a friendly greeting, a tall, dignified personage in the shape of Francis Hugo, Secretary of State, who gave up his candidacy for the Governorship, for which he will be rewarded, I understand, with the Collectorship of the Port of New York.

The conversation was interesting. Klíbanky, who has made for himself a fine position in New York, spent his summer teaching at the Cornish School in Seattle, and in going and coming had an opportunity to study musical conditions in various cities. His verdict was

that the increase in the interest in music was phenomenal and that the great majority of people, even those in the musical world in New York, had no idea of what was going on in the rest of the country. Nor had they had any idea of the vast strides that had been made in musical appreciation and culture, in sections of the country that to most people in the big cities East were almost unknown, except as a geographical expression. He paid many compliments to your paper and spoke of it as being an inspiration to the leaders in musical thought, and particularly congratulated the Musical Alliance on what it was already accomplishing in producing a spirit of co-operation among the musicians.

Dunn exploded not only on what is being done for music in Jersey City, but also visioned out plans for the future, which included the founding of an orchestral association and the bringing of the musicians into a coherent organization which should make itself felt politically. For, said Dunn, we shall never get anything from the legislators until we make ourselves felt politically, until we are known as voters as well as musicians and music teachers.

O'Brien, who by the bye is one of the most intelligent and broadminded men I have ever met, is a type of the new class of legislators, who are becoming imbued with the importance of the cultural influences, particularly of the value of music as an educator in the schools, and also in providing that highest type of rational recreation in the shape of music which will exercise a profound influence in settling the prevailing unrest. He is proud of the fact that he was instrumental in bringing about some very interesting and important musical affairs, even on Sunday, in Jersey City, which you know, in spite of Hoboken, has strong religious tendencies, which have hitherto been against any form of entertainment on the Sabbath day.

O'Brien is also an enthusiast on the question of increasing the scope and character of music in the public schools. This brought about a reference to the recent declaration by the Mayor of Philadelphia, who has come out, you know, in an

indorsement of your movement for a Ministry of Fine Arts and a National Conservatory of Music, and particularly for community singing.

Lambert had something to say with regard to the obstructive influence of many of the musical critics, whose attitude, particularly to young and rising talent, was, as he called it, "destructive."

Hugo waved a hand of encouragement. You may remember that during the time he was a candidate for the Governorship, he came out in your paper with a statement to the effect that should he be elected to that office he would do all in his power to bring about a state appropriation for the giving of music to the people on a far broader basis than had hitherto been attempted.

All this shows the trend of the times, that we are beginning to appreciate, as cannot be repeated too often, that it is not what a few can do for music, but what music can do for all of us.

Music lovers in Norway, it seems, are up in arms because certain Americans have adapted Grieg's famous "Peer Gynt" suite to ragtime and have put what they call "this profanation of the great composer's music" on a talking machine. So great, they say, is the indignation felt in Norway that a memorial protesting against the insult has been widely signed by representatives of Norwegian culture and has been forwarded to Washington in the hope that the authorities may put a stop to this degradation of the work of a noted and renowned composer.

As if Washington, just at present, didn't have so much trouble of its own as to make it rather disinclined to enter into a controversy with the manufacturers of records for adapting the music of a great composer to ragtime, says your

Mephisto

Mme. Birgit Engell, Danish Prima Donna, Arrives in America



Photo International

Mme. Birgit Engell, Danish Soprano, Arriving Last Week on the Noordam

Mme. Birgit Engell, the Danish soprano, arrived in New York on Nov. 11 on the Noordam. Mme. Engell, who is a

favorite in Europe, is to be heard here on the concert stage and is to make a recital tour through the country.

GEORGE BEACH ADMIRED AT HIS LONDON DEBUT

American Pianist Displays Noteworthy Technique and Fine Powers of Interpretation

LONDON, ENG., Nov. 6.—George Beach, the American pianist who is soon to make his debut in his native land, and who has been heard in the provinces with unusual enthusiasm, gave his first London recital in Wigmore Hall on the afternoon of Oct. 20, and proved his claim to be reckoned as an extremely gifted player with a comprehensive technique and a keen sense for tonal values.

His opening Bach group gave the listener confidence that what was to follow would be delivered with a fine intellectual sense which transcended the level of mere correctness. The MacDowell "Keltic" Sonata, which held the central position on the program, Mr. Beach gave a big and imposing reading, displaying a breadth of tone of which he had previously given no hint.

It is reported that Mr. Beach is something of a Liszt devotee, and one may well believe that after hearing his admirable performance of the "Consolations."

Los Angeles "Musical Scientist" Predicts Scarcity of Sopranos Among the "New Women"

ARDMORE, OKLA., Nov. 6.—Declaring that if women continue to assert the masculine element of their nature it will not be long until there will be a scarcity of soprano singers and an overabundance of contraltos, and adding that romance is rapidly disappearing, Theophilus Fitz, musical scientist of Los Angeles, Cal., created something of a furore at a meeting of the Philharmonic Club recently. E. T. R.

How Modern Criticism Is Justly Smiting the Musically Unfit

THERE has been a great and very interesting change in the attitude of audiences and critics since the beginning of this season, that is, within the last five or six weeks, since the recitals have opened in Aeolian and Carnegie Halls. It is a change which is resented alike by the young amateur and the manager who each year puts over or tries to put over, a herd of débutants.

I have heard this attitude called by such terms as intolerance, harsh bias, and a supercilious desire to be hypercritical in order to be "highbrow."

It is none of these things—it is merely a very promising attitude, an attitude I have been hoping for for many years.

The public and the critics are demanding a higher standard of art. The day has gone by when only a beautiful voice, or merely good diction, or personal magnetism, or a good program, or interpretive art, or an aptitude for language, will get over. An artist must have all, not only one of these things. There is and always will be, especially in this country of wonderful natural voices, a plethora of artists with beautiful vocal tone. Beautiful voices are a drug on the market, but real art with a great perspective is a rarity indeed.

I believe it was Harold Bauer who hit the nail on the head in a recent interview when asked what he considered the greatest drawback to the development of art in this country. He said it was the "desire for immediate achievement."

That has always been the outstanding American fault, more especially in music. Although I have been contradicted many times, I still contend that maturity is not a state of mind but a matter of years, of time—a matter of assimilation. There are rare exceptions to this I grant, for instance, Heifetz, who, though now only nineteen, has the maturity of mind of a man of many years—but here we have the very rare thing called "genius."

It seems that the young vocal artist feels that when he has acquired a repertoire of some hundred or two hundred songs, he is ready for public recitals merely because he has learned the actual mechanical stunt of mentally recording the notes, phrases, and words of two hundred songs. But he doesn't seem to comprehend that he must live with these songs for years before he can understand what they mean, to say nothing of acquiring the knowledge of projecting this meaning to his hearers.

Does he study the text, does he analyze

More Exacting Standard of To-day Promises to Do Away with Superficiality in Music—Tremendous Desire for "Immediate Achievement" the Greatest Drawback to the Country's Art—Plethora of Beautiful Voices but a Rarity of Real Artistry in this Country—Mediocrity No Longer Tolerated—The True Measure of an Artist's Greatness

By REINALD WERRENATH



Reinald Werrenrath, American Baritone, Who Is Defending the Newer Standards of Criticism in This Country

it, does he know the spirit of the man who wrote it, or when or why it was written? Does he know why the composer chose it, does he seek to find the beauty of the welding of the music and the text? No, because he is busy adding to his repertoire instead of digesting it. He learns from a book or manuscript not

from the things which are between the printed lines.

Years ago, we, the young students of my earlier years, used to go to concerts with our text book and retentive, photographic, receptive memories, and we took a lesson from the older and more experienced artist. We listened with

reverence to their mature art and interpretation—the result of years of study. To-day, we find little if any of the attitude which shows the desire for the real depth of true art.

This superficial attitude, which has been so noticeable in the past five years or more is suddenly called to a halt. First by the critics and then by what is infinitely more valuable to the artist because they mean his livelihood—Mr. and Mrs. Audience. People do not want to hear pretty music or beautiful voices, they want "Art" with capital letters. People do not care how hard an artist has to work or practice, how many vocal lessons he takes a week, of the difficulties he may have with diction or foreign languages. They come to hear the finished product for which they pay two dollars, and they have a right to demand it.

The Superficial Spirit

Anecdotes are always illustrative. Several years ago I heard a young tenor who had a remarkably beautiful voice and a natural aptitude for learning. He had been singing some very good small engagements. One day, I met him when he had had his first request for an entire recital in one of our largest and most musical cities. He sent in a program which was promptly returned with a request for a group of German *lieder*. He hurried to his vocal teacher for help. He was in a quandry, for he had only learned one or two *lieder* and wondered what he should or could do, as he did not want to lose his very first important engagement. His teacher, who had only been working with him a short time, suggested that he get to work to learn what he could in the short time before the recital.

"What shall I learn first?" asked the tenor.

"Well," replied his teacher, handing him several volumes which included a book of Schumann. "You might begin by learning all the Dichteliebe and then—"

"All of them," asked the tenor in surprise. "Why all of them if I may only be asked to sing one or two?"

This, I think, illustrates a complete lack of the understanding of acquiring real art, or, what is infinitely worse, a knowingly superficial attitude toward it as a profession or a study. It is needless to say that this tenor of the beautiful voice, though still singing, has never been taken seriously and has meant nothing toward the advancement or development of American music, and is not engaged to sing with big or important organizations.

Mediocrity Finds No Place

It is good to see that American artistic standards have reached such a high level that mediocrity is no longer tolerated. It is this much resented intolerance that will show the young artist that "the desire for immediate achievement," accomplished only through superficial study, must give way, if real art is to be desired and developed. And now it appears that whether the artist wants to understand and advance or not, the public demands it. Sensational singing or physical display to cover up the lack of real singing is being resented in no uncertain terms, audibly and in print. It has finally come into the consciousness of critic and audience alike, that all a singer is required to do is to sing—in a direct, simple manner, and to regard his art unaffectedly, without pretentiousness, but with seriousness and veneration.

Apparently musical debauch, personal affectation, and flippancy as to dress or other extraneous exaggerations, are to be taboo. The realization has come that an artist is not great who must resort to the reading into a text or melody, embroidery that was never designed by either lyricist or composer. Physical contortions, shrugging of shoulders, and the like, will not be accepted in lieu of vocal and musical interpretation. A man must present his work not because of his physical person, but rather in spite of it, and the real artist should be glad to prove that his success is achieved merely through his musicianship plus the force he exercises over people through the power of his own personality and magnetism. After all, the true measure of an artist's greatness is not what he accomplishes selfishly to please the inner man, but that which he gives out honestly toward satisfying and uplifting his fellow men.



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MUSICAL AMERICA'S WEEKLY

When Not Finding New Dimensions Albert Einstein Cultivates Music

ALBERT EINSTEIN, the greatest figure of the day in physiological mathematics, the creator of a four-dimensional world is, strange to say, a devoted lover of music. In his home in the "Bavarian" quarter of Berlin, he recently told a friend: "Artistic intuition has played an anything but unimportant part in my life. And artistic intuition, artistic divination, explain the great affection I have for music. I must admit that I have never had any music-lessons, as the term is generally understood. Yet my grand piano and my violin have been my most faithful companions throughout my life. I go to them for solace in all my intervals of work. Bach and Mozart are the composers to whom I return again and again. Mozart's transfigured, divinely beautiful architectonic melodies have captured me, heart and soul . . ."

It is surprising to find that this super-mathematician, whose theory of relativity has upset all existing conceptions of dimension, and has made obsolete the accepted fundamental notions regarding movement, light and matter, should have a soul attuned to the simple charm of Mozartean melody—and that he should forget, as he does, differential calculus for improvisation at the piano keyboard.

Siegfried Wagner's "Sunflames" Chill Musical Dresden

SIEGFRIED WAGNER, son of a great sire, is perennially unfortunate as an opera composer. His new opera "Sonnenflammen" (Sunflames), recently given in Dresden, achieved exactly three performances. None of his scores has ever aroused enthusiasm, but none seems to have met with a more frosty reception from the public than "Sonnenflammen," in spite of its titular warmth. The libretto of the work closes with the words: "Father, forgive me!" And, as a local critic says: "Well, we all thought of Siegfried's father, whose 'Ring' performances set in immediately after his son's effort had been dismissed." As in Paris, Berlin, Vienna and other cities, opera is drawing enormous audiences in Dresden, in spite of prices of admission which have been raised into new dimensions.

Mahler's Eighth Symphony Proves a Spiritual Revelation

That is how it affected Dresden when recently presented there for the first time by the People's Singing Academy. Kurt Striegler, conductor of the People's Singing Academy, who directed the performance is described as a conscientious leader, but not a Mahler interpreter by the grace of God, and his conception was compared to its disadvantage to that of Mengelberg, of Amsterdam. The symphony was given four times to a sold-out house, at the Leipsic Frauenkirch.

Musical "White Blackbird" and Others Favor Dresden

Tino Pattiera is singing *Canio* at the Dresden Opera, where Leoncavallo's "Pagliacci" recently had its 200th performance (it was first given in 1893). Tino is said to have worked out his part after the pattern set by Caruso.

Paul Madsen, a tenor from Copenhagen, has been giving *Liederabende* of Brahms, Wolf and Strauss. His voice is reputed to have warmth, velvety smoothness and "radiant color."

Among violinists playing in Dresden are Willy Burmester, Fery Lórant, described as a "white blackbird"—a Hungarian violinist without temperament—and Andreas Weissgerber, who recently played the Tchaikovsky D Major Concerto at one of the symphony concerts of the *Staatsorchester*. A local pianist, Walter Petzet, might have done better to choose some other town. He is playing Beethoven's sonatas in succession in

a series of recitals, but is accused of being a performer of an uninteresting pattern. No one is a prophet in one's own land.

Betti Bringing New Chamber Music From Europe

Adolfo Betti is bringing some promising novelties with him from Europe. From London comes Arnold Bax's Quartet, which he rates highly; Stravinsky has given him a Concertino, strictly classical in form, with a quite wonderful cadenza for the first violin; and Malipiero, the Italian, Enesco, the Roumanian, and Gossens, the Englishman, have all three written new quartets especially for the Flonzaleys, whose recent London concert won praise because of the "sparkling freshness" and concerted emotion of their playing.

Curfew Rings in Belfast

New recital hours obtain at Belfast, Ireland. Emma Calvé recently sang in concert there, appearing with A. Cortot, the Scotch tenor Joseph Hislop, and Miss Menges. But curfew rings at nine in the evening, all places of entertainment are closed, street cars cease to run, and song gives way to shot.

Mark Hambourg recently played at a concert at Brighton West Pier, England, in spite of a severely sprained ankle. Wheeled in a bath chair to the hall, to avoid pedal action he abandoned the Liszt Concerto scheduled for a "lighter composition" by Beethoven, "lighter," presumably, only for the feet.

Berlioz's "Damnation" Appeals to Milan in Its Operatic Form

BERLIOZ'S "DANNAZIONE DI FAUST" seems to have become one of the Milan public's favorite operas. Since its first presentation in the spring of 1893 at the "Dal Verme," in oratorio form, it has been given in Gunsbourg's scenic adaptation for two successive seasons at the "Scala," and at the "Dal Verme," in long series of performances and with increasing artistic and financial success. Gunsbourg's clever stage treatment is the secret of its popularity. Vivid scenic tableaux do more than the poesy of pure music to hold an audience, and in this case have justified Berlioz's own saying: "The public has no imagination, and compositions which address themselves solely to the imagination have no public." Incidentally, the French composer's music is not so untheatrical as to interfere with the convenience of a good stage setting and action.

Francesco Bonini sang *Mefistofele*, owing to the indisposition of the baritone Stabile, and did so with a good voice. Hina Spani supplied a pretty and ingenuous *Marguerite*, though in his version of the Faust legend Berlioz has rather cut her rôle. The tenor Gennaro Barra did his best with the chromatic melody line of *Faust*, and Ferrari, who conducted, was given an ovation after the "Rakoczy" March and the second act.

In Verdi's "Forza del Destino," perennially popular still in the land of its birth, Corbetta, Autori and Vinci, together with Mmes. Notargiacomo and Rota, earned the usual meed of Milanese applause.

Toscanini, so soon to be heard in this country with his new orchestral instrument, the élite body of symphonic players he has been patiently training for their American tour and their subse-



Photo International

Albert Einstein, Super-Mathematician,
Makes Music Life Companion

Quite an array of concert-pianists are playing recitals in Milan this season. Among them are Lamond, Rosenthal, Backhaus, Consolo, Landowska, Rossi and Zanella.

Solo Artists Still in Evidence

Though individual prominence must yield to ensemble, there are still solo artists in the orchestra. The concert-master is Ranzato, Pavovic is the leader of the second violins, Koch is the viola soloist, Crepas the solo 'cellist, and the solo contrabass is Billet. Brugnoli is the first flutist, Serafin, brother of the well-known conductor, is the solo oboist, Cancellieri leads the clarinets, Bertone is the first bassoonist, Ceccarelli, allied to Laverani, heads the horns, Botti is first trumpet, and Montanari first trombonist.

Regarding G. Francesco Malipiero's new book, "L'orchestra," recently published in Bologna, a critic says, significantly: "No matter how original, no artist can be impartial as a critic . . . he is compelled to judge the works of the past and the present in the light of his own creative labor. The work is valuable as a psychic document, an act of faith."

Hungarian Government Encourages Musicians

IF, as many believe, Hungary is at present in the hands of a reactionary monarchical government, there is concrete evidence at hand that the powers that be have a liberal point of view so far as music is concerned, at any rate. Some time ago it was reported from Budapest that the orchestra of the Royal Hungarian Opera was to be disbanded. It now appears that the Hungarian government, in view of the great artistic value of the organization, has agreed to the wage increases demanded by the orchestra members, and has even increased the number of players to one hundred men. Surely this shows a liberal rather than a conservative disposition.

Gorky Drama and "Red" Music on Steps of Petrograd Bourse

THREE authors, one of them Maxim Gorky, the friend of Wells, collaborated in writing the grand open-air "social mystery" represented not so long ago on the magnificent stairway and entrance platform of what was formerly Petrograd's temple of capitalism—the Bourse. The composer's name is not mentioned. The tableaux, in which some 3000 persons took part, showed the revolutions of the nineteenth century in a series of animated pictures: the struggles of the Paris Commune; the socialist uprisings from 1880 to 1914; and the unfolding of the Russian Revolution of 1917. A spectator declared the performance reminiscent of antique tragedy, with its stage crowds, dances and choruses. But he neglects to say how the choruses sang.

"Can there any good thing come out of Nazareth?" Herman Darewski, through the *Palestine Daily Mail*, has offered a year's free training in London to the best vocal or instrumental pupil of a Palestine music school.

Finance favors fostering philharmonic forwardness. A Munich bank has created an association for philharmonic concerts in the Bavarian capital.

Jean Chantevoine says: "The song of the birds announces the end of the storm. It is by way of music that prosperity will return to Germany." It seems as though the less poetic but more practical *Valutaausgleich* of commerce is apt to do more in that direction.

quent duties at the "La Scala," put into effect some original ideas of his own in shaping them up as a concert organization. In the first place, all the best young instrumentalists of Italy responded with enthusiasm to his call to collaborate in forming an orchestra capable of perfect beauty of musical expression.

Then individual prominence has been completely sacrificed to obtain the utmost possible perfection of ensemble. In the new Toscanini orchestra, too, the second violins, technically and musically, are all on a level with the first violins, which preserves the homogeneity of the mass of string tone, and does away with the disadvantage of the present conventional division. In the case of the brasses, Toscanini has devoted special care, not only to the ability of the players, but the quality of their instruments as well. All the trombones are a *coulisse*, and their caliber has been augmented, permitting a greater roundness and fullness of tone. Horns are supplied in double tonality, assuring perfect smoothness in difficult passages. Evidently nothing has been neglected to insure absolute pitch, irreproachable balance, and beauty and clearness of tone.

Modern Works for Toscanini's Tour of Italian Cities

Works by the most prominent of the modern Italian composers figure on the programs of the concerts the celebrated conductor is now giving in the Italian cities. Among them is Respighi's "Danza delle Gnomidi," the "Intermezzo" from Lualdi's opera "La Figlia del Re," Sinigaglia's "Piedmonte," a "Danza" by Block, and the "Illustrazioni di un poema cavalleresco" by Malipiero. Como, Bergamo, Cremona, Alessandria, Turin, Genoa, Florence, Bologna, Reggio, Parma, Piacenza, Brescia, Verona, Venice, Trento and Triest are included in the itinerary. Toscanini, time permitting, may even accept the invitation of his friend d'Annunzio, and give a concert in the latter's city of Fiume.

SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor



Wider Recognition for Czech Opera Composers

THAT the composers of the smaller self-determining nations may expect to gain wider recognition in their own lands, despite the proverbial fate of the prophet, is shown by the recent production of the Czech composer Fibich's opera, "The Storm," in the Prague Czech National Theater.

Fibich is acclaimed by Czecho-Slovaks as one of their greatest composers, and his scenic trilogy "Hippodamia" is an interesting experiment in the blending of the spoken word with the orchestra. "The Storm" was first produced in Prague in 1895, and its present revival with a fine cast and an excellent orchestra directed by Ottokar Ostročil made a genuine Bohemian holiday, musically speaking.

Berlin "New Music" Society Suspends While Another Begins

DEEP regret is expressed by all interested in the cause of modern music at the dissolution of the *Neue Musikgesellschaft* (New Music Society) which has been forced to suspend its orchestral concerts because of the enormous expenses of management and presentation. The conductor of the society, Hermann Scherchen, is a fanatic Schönbergian, and is known as one of the most ardent propagandists for modern music in Berlin. Strange to say, the collapse of the "New Music Society" is almost simultaneous with the foundation of another, *Anbruch* (Dawn), which has aims and aspirations identical with those of its predecessor.

Braunfels's Orchestral "Visions" Fly on Straussian Wings

Nikisch received an ovation when he appeared to conduct the first concert of the Berlin Philharmonic Orchestra, but was reproached with introducing a novelty of the kind which is "received with respect." The work in question was Walter Braunfels's "Fantastic Visions of a Berlioz Theme." Unfortunately, these fantastic visions borrowed too largely from the Straussian symphonic poem in the matter of wings wherewith to take their flight, which, since the composer is not a modernist born, seems to have taken away from their charm.

The real *clou* of the evening was held to have been the pianist Joseph Pembaur—who is a teacher at the Leipzig Conservatory and the author of an interesting work on "The Poetry of Piano-forte-playing." He interpreted the Liszt A Major Concerto and the "Dies Irae" variations in so novel and romantic a style, and with such a brilliant development of technique, that it caused the audience to forget entirely his strange



Josef Pembaur, Celebrated Pianist, "in Repose"



MUSICAL NOTABLES OF MANY LANDS GATHER IN AMSTERDAM

Half a Dozen Nations Are Represented at This Informal Musical Congress. Among Them Are (1) Florent Schmitt, the Parisian Composer, and (2) Arnold Schönberg, the Modernist, of Vienna

appearance (he indulges in mannerisms) and held them spellbound with fascination.

Opera Star Sings Ballads

Maria Jvögün, of the Munich National Theater, who has been singing in the Berlin State Opera House in the title-role of Flotow's "Martha," and as *Gilda* in "Rigoletto," has created a veritable furor. But her big soprano voice with

its charm of expression and natural legato has also been placed at the disposal of music of a lighter sort in such manner as to arouse criticism. Quite like an English ballad-concert singer, she recently gave a "Waltz and Melody Evening" at the *Philharmonie*, which drew a large audience. As a serious-minded critic says with a sigh: "Even in Berlin, for all its musical culture, these programs in the worst of taste sung by ex-

cellent artists in crowded halls are no longer an exception to the rule!" (Of course, we have nothing of this kind here in our own United States.) Yet for all her lovely voice Maria Jvögün's art is said to fall short, so far as temperament is concerned, of the mastership of Marcella Sembrich.

Though Beethoven during his life time was anything but official in his works, character or disposition, this has not deterred the Prussian Ministry of Fine Arts from determining that the 150th anniversary of his birthday, taking place on Dec. 16 next, shall be "officially celebrated."

Symphonic "Anthony and Cleopatra" a la Florent Schmitt in Paris

LA MOUREUX and Colonne orchestral concerts having been resumed, M. Camille Chevillard was able to offer Paris audiences the first hearing of Florent Schmitt's new score, a concert-arrangement of the incidental music written by him for "Antoine et Cleopâtre," in which Mlle. Ida Rubinstein appeared last season. In its present form it is an orchestral suite, and the subtle orientalism of the "Tragedy of Salomé" is said to make itself felt in the pages devoted to "The Night in the Palace," and the evocation of Cleopatra's tomb. Its variety of expression, richly colored orchestral timbre, and musical distinction scored a deserved success.

At the same concert, Elsa Stralia, an Australian singer, was applauded in the aria of *Dona Anna* from "Don Giovanni," and the romance of the willow, from Verdi's "Otello." Her voice is reported to be of superb quality and her technical surety absolute.

Paul Paray also conducted selections from "Snegourotschka" and the overture of "The Flying Dutchman" with vigor and nuance, while Gabriel Pierné gave a fine performance of César Franck's Symphony in D Minor and Ravel's delightful ballet-suite, "Mother Goose."

Russian Singer Coins Gold in Paris

Dmitri Smirnov has reappeared in Paris, with collaborators in the persons of Mme. Eveline Adjemoff and Victor Abasa, the last a balalaika virtuoso. Smirnov is giving recitals devoted exclusively to Russian composers, and including songs by Tchaikovsky, Rimsky-Korsakoff, Rachmaninoff, Alabiéff, Gretschaninoff and Andreef. While the French continue to make tentatives to regain the gold lent the former Imperial government in years gone by, and which the Soviets refuse to repay, they apparently do not object to individual Russian artists tapping their tills, for Smirnov's seductive voice is charming audiences with the same success as in the days before the war.

When the concert-goers who expected to hear the Padeloup Orchestra play some weeks ago at the *Académie Nationale de Musique* arrived at that building, they found its doors closed. Edouard Lalo's Symphony in G Minor, the orchestra suite, "Pelléas et Mélisande," by Gabriel Fauré, and, in particular, numerous selections from "Lohengrin," "Parsifal," "Tristan and Isolde" and the "Meistersinger" were what they had been looking forward to hear. The management, however, had not been idle. Autobuses sufficient in number to accommodate the entire audience were in waiting, and it was rapidly transferred to the *Trocadero*, where its musical anticipations were completely realized.

France's Ministry of Fine Arts has adopted an absolutely intransigent attitude with regard to the striking employees of the Paris Opéra, and declares that it cannot for a moment consider pretensions which are opposed to the traditions which France has always cultivated with such care and reverence.

A New Violinistic Star on the French Provincial Horizon

That good city of Angers—readers of Dumas's "Valois Romances" will easily place it—recently discovered a violinistic talent of mark at a concert of the "Société des Concerts populaires," in the person of a young man, André Asselin, who appeared as a soloist. He received an ovation after playing the Lalo "Symphonie Espagnole," and three violin solos by Françoise, Kreisler and Friedemann Bach, and the success of his artistic career is held to be assured. But in that connection Paris, no doubt, is more of a criterion than Angers.

Sir Edward Elgar had the entire program of the Concertgebouw Orchestra (Amsterdam) devoted to his compositions at the second concert of the organization, Sir Edward himself conducting. The Dutch press, however, was not enthusiastic.

London Critics Ask Why Heifetz Has Become Suddenly Temperamental

LONDON criticisms of Heifetz's playing are said to have undergone a most subtle transformation since the recitals he gave during the summer season. The critics were then inclined to regard him as a perfect but unfeeling human mechanism, yet since he has played the Max Bruch Concerto, the majority of them have modified their judgment. In his rendering of it he displayed an unexpected emotional warmth and "there was much speculation as to what might have happened to him during the holidays to account for it." The sudden development of temperament in an artist hitherto somewhat cold always suggests due cause. Be that as it may, his coming performance of the César Franck Sonata will, if conceived in his present mood, show him that the London press is anything but unresponsive, so it is said.

Josef Hofmann Gives First Recital in London in Seventeen Years

Josef Hofmann's first public appearance in London after an absence of seventeen years, was in the nature of a triumph. Though his playing of Beethoven's Sonata, Op. 111, was very good without being intellectually impressive, he took away the breath of the audience with his extraordinary control of dynamics and his amazing dexterity in Chopin's Waltz in A Flat. In it he showed himself a superb master of the keyboard and moved from triumph to triumph. As it is put: "Everybody is talking about him and those who missed what practically amounted to a London debut are calling themselves names on account of their negligence."

MACBETH

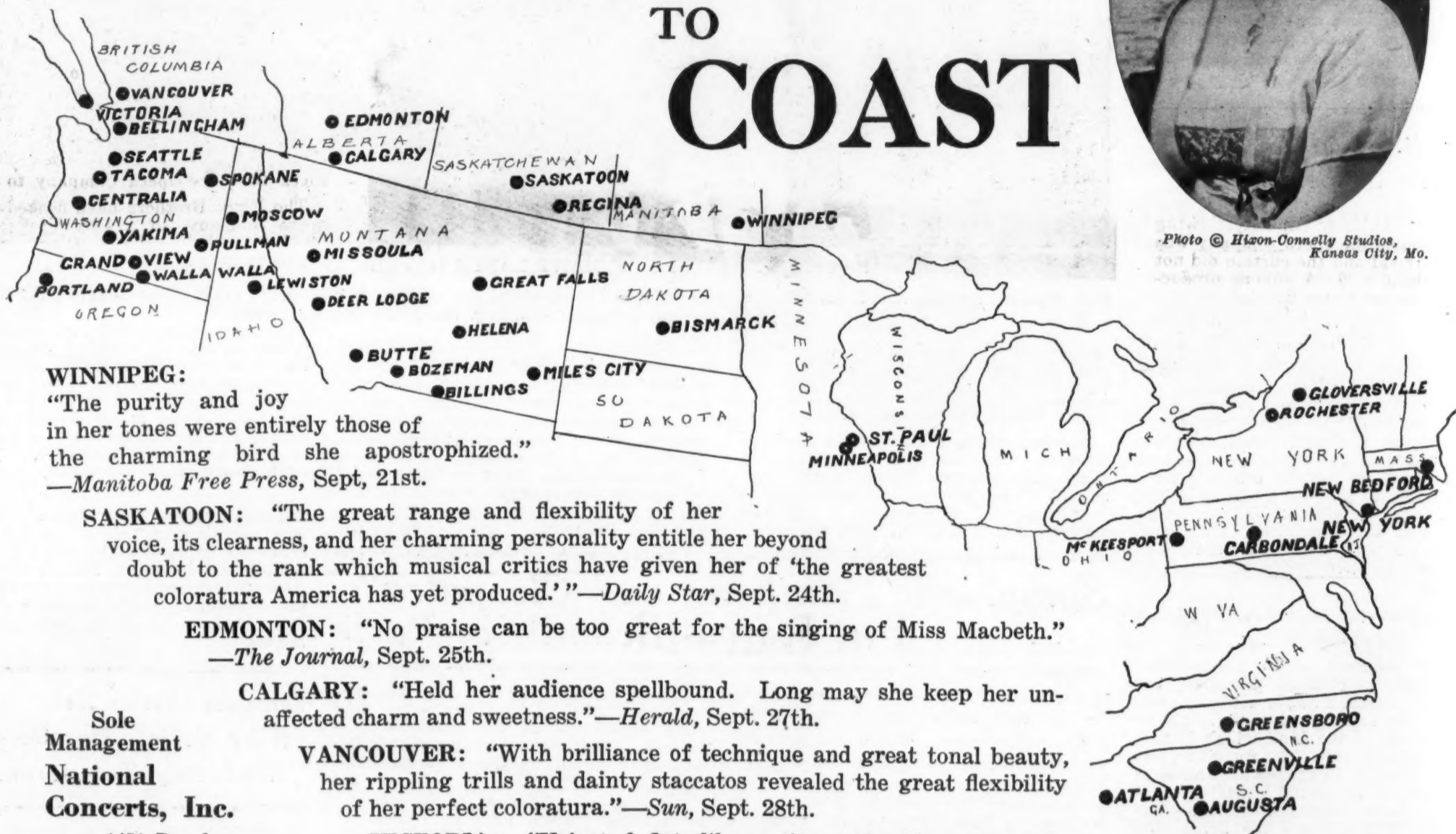
TRIUMPHS

Sept. 26th
to
Nov. 29th
1920

FROM
COAST
TO
COAST



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WINNIPEG:

"The purity and joy in her tones were entirely those of the charming bird she apostrophized."

—Manitoba Free Press, Sept. 21st.

SASKATOON: "The great range and flexibility of her voice, its clearness, and her charming personality entitle her beyond doubt to the rank which musical critics have given her of 'the greatest coloratura America has yet produced.'"—Daily Star, Sept. 24th.

EDMONTON: "No praise can be too great for the singing of Miss Macbeth."—The Journal, Sept. 25th.

CALGARY: "Held her audience spellbound. Long may she keep her unaffected charm and sweetness."—Herald, Sept. 27th.

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VANCOUVER: "With brilliance of technique and great tonal beauty, her rippling trills and dainty staccatos revealed the great flexibility of her perfect coloratura."—Sun, Sept. 28th.

VICTORIA: "Voice of flute-like purity and wide range, the invaluable attributes of perfect enunciation and charming personality, velvety smoothness and brilliant tone."—Daily Times, Sept. 29th.

ST. PAUL: "We will wait many a day for as brilliant a coloratura; a singer over whom one is entitled to fall into superlatives."—Pioneer Press, Oct. 22nd.

SEATTLE: "The greatest triumph of the evening was Florence Macbeth's. Her lovely tones, limpid colorful and sweet were revealed in 'Thou Charming Bird.'"—Daily Times, Oct. 1st.

TACOMA: "Her lovely voice, finished art and charming manner won instant approval."—News Tribune, Oct. 2nd.

MINNEAPOLIS: "She displayed a voice, style and skill surpassed by no coloratura before the public."—The Tribune, Oct. 23rd.

PORTLAND: "Macbeth scored a tremendous success; sang with correctness of pitch and elegance of phrasing, marvelous indeed."—Daily Journal, Oct. 4th.

ROCHESTER: "Macbeth's voice control, phrasing and exquisite interpretive finesse suggests the incomparable Marcella; a remarkable mastery over the pure technics of song, poetic feeling, communicative magnetism and artistic insight."—Times-Union, Oct. 27th.

SPOKANE: "Her voice is of sweet fresh timbre, so easy and natural that runs, trills and staccati seemed no trouble at all. The 'Indian Bell Song' and 'Charmant Oiseau' were sung superbly, and brought her an ovation."—Spokesman Review, Oct. 9th.

NEW YORK: "Florence Macbeth, who was in excellent voice, charmed her hearers and had to add several encores, scoring an especially big hit."—Telegram, Nov. 1st.

BUTTE: "Miss Macbeth's voice mellow and clear held the audience charmed from her first poignant note, showing her remarkable range she excelled the trilling flute notes because of the excellent humanness and richness the voice possesses."—Anaconda Standard, Oct. 11th.

ATLANTA: "Her recital was exactly right in every way. Introduced as the greatest American coloratura, the description seems to have been exact. Surely we have no singer who could be more delightful."—The Journal, Nov. 10th.

SALVI STIRS TERRE HAUTE

Harpist Given Rousing Reception in Recital—Song Leader Leaves

TERRE HAUTE, IND., Nov. 6.—Albert Salvi, harpist, opened the City Teachers' Lecture Course at Normal Hall recently. The auditorium was crowded with listeners, who gave the gifted young harpist a rousing reception, recalling him for numerous encores and waiting at the end of the program for extra numbers.

The last community sing under the direction of Frank L. Root, the popular song leader, who left Monday for the South, was held on Oct. 31. A crowd was in attendance and Mr. Root was presented with a handsome stick-pin in behalf of the community service committee in appreciation of his work during the past five months. During his stay in Terre Haute Mr. Root formed classes in conducting. Some of his pupils will carry on his work until May 1, when he expects to return.

A recital was given at the Central Christian Church on the evening of Nov. 1 under the auspices of Scott and Hart, by Hardy Williamson, tenor, and the Fleming Sisters' Trio, in conjunction with the Edison phonograph.

L. E. A.

Scotti's Forces Sing in Toledo, Ohio, Despite Delayed Arrival

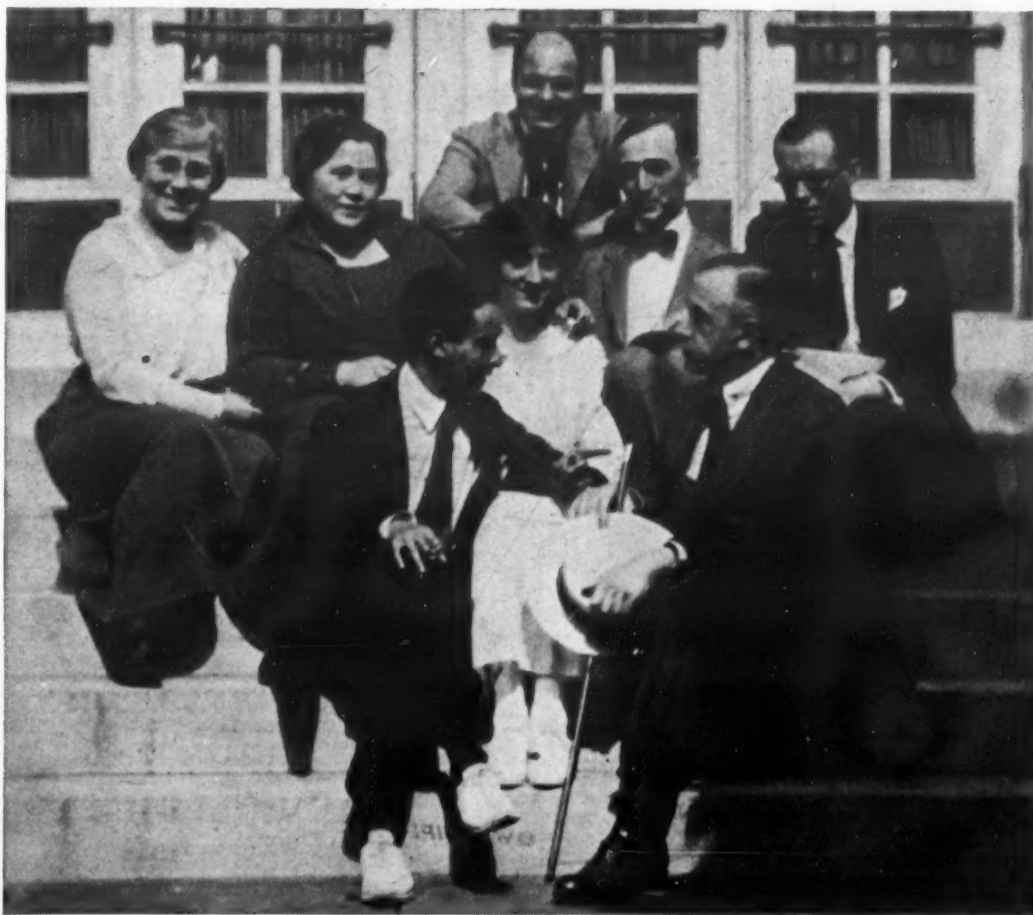
TOLEDO, OHIO, Nov. 6.—Of chief interest to most concert-goers was the Scotti Opera Company's production of "Bohème" in the Coliseum recently. The large hall was filled to capacity. Owing to engine trouble the opera company was late in its arrival and the curtain did not rise until about 9.30. A superb production was given with Orville Harrold and Marie Sundelius in the leading rôles. Special mention should be made of the conducting of Carlo Peroni.

J. H. H.

Martinelli Heads Artists at Hopp Concert

Possibly the name of Giovanni Martinelli was responsible for the fine attendance at the second of the People's Concerts given at Madison Square Garden, under the direction of Julius Hopp, Sunday evening, Nov. 7. Martinelli with "O Paradiso" from "L'Afri-

Ganz to Play New Composition By Wolf on Season's Program



RUDOLF GANZ and his pupil, Daniel Wolf, whose latest composition, a Prelude, Mr. Ganz will include on his programs for the coming season.

With Mr. Ganz and Mr. Wolf are Mrs. Fritschy, Mrs. West, Anne Nichols, Walter Fritschy, Max Daehler and Paul Friess, who were members of Mr. Ganz's master class which was held this summer in Kansas City, Mo.

caine," and "Celeste Aida" brought forth a thunder of applause. Mabel McCreery, a new soprano of the dramatic order, shared honors with Martinelli. She sang the "Butterfly" aria, "Un Bel di" with real understanding. Helen Jeffrey, violinist, played Lalo's "Symphonie Espagnole," with a broad and clear-cut

tone which was much appreciated. The orchestra, led by Nahan Franko, offered the "Coronation March" by Saint-Saëns; Goldmark's "Sakuntala" Overture; Dream Pantomime from "Haensel and Gretel" and Tchaikovsky's "1812" Overture. Prolonged applause followed after each number.

E. E. T.

OPEN SYRACUSE MUSICALES

Dicie Howell and Local Artists Appear on Club Programs

SYRACUSE, N. Y., Nov. 10.—The Salon Musicale opened its ninth season recently with a recital given by Dicie Howell, soprano, Mrs. J. Leslie Kincaid at the piano. The musicale was given in the home of Mrs. Charles E. Crouse, who was assisted in entertaining by Mrs. Hamilton White, Mrs. A. Howlett Durs-ton, Mrs. Franklin Moon and Laura Van Kuran. This was guest evening and a large audience assembled to hear Miss Howell, who, presented here for the first time, revealed a beautiful, full soprano voice of wide range used with consummate skill. Mrs. J. Leslie Kincaid of this city was an admirable accompanist.

The third recital of the Morning Musicales, Inc., was of unusual interest on account of the playing of George Porter Smith, violinist, who has been studying with Auer. His playing of the Bruch Concerto with Mrs. J. Leslie Kincaid at the piano was the finest heard here for some time. Others appearing on the program were Charlotte Snyder and George Patten in duets, Lena Gutlioph, piano solo, George MacNabb, pianist, whose playing gained him great applause, and Frances Forest, soprano, who sang exceptionally well. L. V. K.

Fleck Brothers Opera Company to Tour

The Fleck Brothers have booked their opera company for a four weeks' tour of New York state, which will include Ossining, Poughkeepsie, Saratoga, Schenectady, Little Falls, Amsterdam, Albany, Johnstown, Gloversville, Potsdam, Malone, Ogdensburg, Gouverneur, Watertown, Oswego, Geneva, Binghamton, Ithaca, Hornell, Auburn, Olean, Port Jervis, Middletown, Kingston and Newburgh. With the company will be the New York City Orchestra which made successful appearances in New York City under this management. After the four weeks on the road, the Fleck Brothers will take their company to Boston for a season of ten weeks. Following this, there will be another short tour of the other principal cities of New York state and four weeks in Philadelphia.

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MELVENA PASSMORE



LADY HARRIET in "Martha"

Melvena Passmore has a fine, clear voice and an engaging stage presence. Her singing of the title rôle was thoroughly enjoyable.—*Cincinnati Enquirer*, June 28, 1920.



ROSINA in "Barbière d'Seville"

Charmingly adapted to the part was Melvena Passmore as "Rosina." Young, gifted of voice and convincingly naive in manner, she created a furor. She sang the lines given her beautifully, and for her music lesson, inimitably accompanied on an alleged harpsichord by "Almaviva," gave the old, old "Carnival of Venice," florid and brilliant.—*Cincinnati Times*, July 12, 1920.



JEANNETTE in "Marriage of Jeannette"

Miss Passmore has a phenomenal high voice, liquid in effect and under splendid control.—*New York Evening Sun*, April 23, 1919.



SUZANNE in "The Secret of Suzanna"

Her singing and acting of the rôle of "Suzanne" have made it her greatest triumph of the season.—*Cincinnati Times*, August 11, 1920.



GILDA in "Rigoletto"

Melvena Passmore sang "Gilda" with fluent voice and dramatic ability.—*Cincinnati Enquirer*, July 5, 1920.



LUCIA

In "Lucia di Lammermoor" Melvena Passmore, especially engaged to play the rôle of "Lucia," has a voice of remarkable range and unusual sweetness. Her upper register is remarkably clear and true. The Mad Scene gave ample opportunity for displaying her voice, and the thunderous applause was well deserved.—*Boston Evening Record*, January 20, 1920.



NORINA in "Don Pasquale"

Melvena Passmore sang the fluent and highly embellished music of Norina with commendable ease and charm.—*Cincinnati Enquirer*, July 26, 1920.

"LUCIA" WAS A TRIUMPH FOR MELVENA PASSMORE.—*BOSTON AMERICAN*, JANUARY 20, 1920.

"ROSE TO HER BEST IN THE FAMOUS MAD SONG, WHEN SHE SCORED A REAL TRIUMPH AND WON REPEATED RECALLS."—*BOSTON GLOBE*, JANUARY 20, 1920.

"A COLORATURA SOPRANO OF EXCEPTIONAL ARTISTIC SKILL."—*BOSTON POST*, JANUARY 20, 1920.

"DISCLOSED A SKILL THAT FITS HER FOR THE FLORID MUSIC."—*BOSTON HERALD*, JANUARY 20, 1920.

"ITS CHIEF CHARM IS ITS FULL-THROATED ROUNDNESS OF TONE, EVEN IN THE UPPER REGISTERS."—*BOSTON TRAVELER*, JANUARY 20, 1920.

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How Arthur Nevin Led a Great Chorus Of Thirty-Eight Thousand Singing Soldiers

Thrilling Experience of a Noted Composer Who Entered Military Service to Help the Army Over the Top—A Sidelight on Some of the Problems Encountered by Serious Musicians Who Went Into Army Work

[EDITOR'S NOTE: During the summers of 1903 and 4, Arthur Nevin visited the Blackfeet Indians of Montana, where he gathered the material for his Indian opera, "Poia." After completing this opera, Theodore Roosevelt (who was then President) called Nevin to the White House where the composer gave an illustrated lecture on this work. Journeying to Berlin, he eventually signed a contract with the Royal Opera of that city for production of this work, being the first American to have an opera performed under the auspices of a Royal Opera House in Europe. In 1915, the University of Kansas offered him the newly created chair of musical extension, from which office he developed organized Community Choruses, which spread out both east and west. When we entered the war, Nevin offered his services as an army song leader and was stationed at Camp Grant, Ill. His opera, "The Daughter of the Forest," was produced by the Chicago Opera Association in January, 1918. After five years in Kansas, Nevin has returned to New York, having a studio at 344 West Fifty-sixth Street, where he is giving instruction in theory, free composition and orchestration.]

By ARTHUR NEVIN

SOON after submitting my name as an "army camp song leader" I was advised to report at Camp Grant, Rockford, Ill. This appointment came to me early in October, 1917, and three days after receipt of the communication I was in camp and in uniform. Camp Grant had 41,000 men under the command of

Maj. Gen. Thomas H. Barry, and all these men were to be led each week in singing. After being taken before General Barry he told me to make out a schedule of time for singing sessions, he to appoint the regiments to appear at designated hours during the week.

At 1.15 p. m. 3500 men marched into the large Y. M. C. A. Auditorium, and at 6 p. m. 4500 men appeared. This was a daily program. Every Monday at 3 p. m. a massed band (of all regimental bands), containing 250 musicians came under my drill. Tuesdays, at 3 p. m. 2200 officers gathered in the auditorium for a singing session. Wednesdays the massed bands again assembled for training.

Standing out most prominently in my experience as song leader, is the first day I stood on the platform awaiting the arrival of the regiment to have first trial at massed singing. The other, when 38,000 men stood on the parade ground and sang, to the accompaniment of a band of 250 instruments, "My Country, 'Tis of Thee."

First Impressions

Let the former of these two impressions first be attempted in description. The entrance to the auditorium was on the east end, and the capacity of the building was over 5000 persons. The entire eastern front was nothing but doors, so that when all were open, the entrance looked as if the carpenters had forgotten to complete the building. This opening gave a long and wide view out



Arthur Nevin, Noted American Composer and Conductor

over the prairie lands of Illinois. The camp roads could be seen trailing this way and that, crossing and recrossing one another as they stretched out over the six miles square which measured the boundaries of Camp Grant.

Just a minute or so before the appointed time of arrival for the 342d Regiment came due, I heard the beating of the drums soon followed by the regimental band striking up a march. A barracks building was in a position to shield for the moment the approaching troops. But soon I saw the commanding officer and his staff appear followed by the band.

Then came soldiers! At a given point this regiment was to turn at right angles en route to the hall.

I had read Kipling's "Boots, Boots, Boots," and I stood there watching this army of men marching right for me. I could see and think only boots, boots, boots!

Would there ever come an end to those swinging legs, that continue to appear from beyond the barracks? At first the sight was inspiring. The thrill of a rhythmic march that was being played, and a keen realization of the meaning of all these young Americans in khaki, sent darts of patriotism stinging through me. But as the number of men increased until speculation of size became an impossible consideration, another thought entered my head.

To manage the singing of such an enormous body of men began to worry me. And as these men, with their heavy boots striking the floor like hammers, clicking above the roar of a military brass band within a frame building, came forward to the platform where I stood, my anxiety grew into pulse throbbing fear at the task that lay before me. But my nervousness didn't interfere with the onward march of men, shoulder to shoulder, massing ever closer.

On they came, driving right at the spot where I stood, with a decision of momentum that showed no suggestion of a halt. The vibrations from the music added to the heavy tread of boots, seemed to make the very rafters and supports of the building tremble and twist under the strain. The dust could be seen driving up through the struggling, veiled shafts of sunlight. The marking of time of the troops continued during the entrance of the entire regiment, the band continued playing and as each officer brought his company to position, shouted commands rose about the din. The intense and relieving contrast, when the men were all assembled, the troops at rest and the band stilled, came as a blessing.

"Goodbye, Broadway!"

We started our sing with a well-known tune, "Goodbye, Broadway," I purposely choosing a song that would be familiar to all these men so that I could collect my thoughts and fit myself better to the situation. The men sang with a will and gave full power of their lungs.

In training a regiment to learn a new song, my method was, to have printed the words on slips of paper passed among the men, then calling upon the cornets of the band to bring forward the melody while the other instruments played in most subdued tones the harmonies, the men were instructed to read the lines, trying to place each word in the rhythm of the music.

The melody being completed, the first two rows of troops were to attempt the singing of the tune. On a third repetition a third of the troops joined in. Usually after the third rendering of the song in hand, the entire regiment grasped the tune, and on the fourth trial the volume of tone showed the music had been mastered. It was necessary to have our troops made familiar with tunes

[Continued on page 17]

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Washington Times,
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**Aeolian Hall
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"Has Developed Into a Concert Artist Whose Work Cannot Be Too Highly Praised."

WALTER GREENE

"Walter Greene, baritone, emerged from seclusion two years ago and entered upon the recital stage, where he has won success. His voice is rich and resonant. He sang old French airs with much taste—his French diction was good and his operatic style polished. His third number was taken up by one selection called 'Cain,' with text and music by Rupert Hughes, which was heard for the first time. Mr. Greene sang the work with dynamic power and clear diction."—N. Y. Herald.

"Walter Greene has a fine voice and sang with taste and intelligence. A feature of his program was 'Cain,' with text and music by Rupert Hughes."—N. Y. Tribune.

"Walter Greene was heard in a recital at Aeolian Hall yesterday afternoon. Since his first appearance on the concert stage some two years ago, he has developed into an artist whose work cannot be too highly praised. Not only has he a voice of unusual natural beauty, but he is also the possessor of great intelligence, taste and style. He did ample credit to the exactions of a group of old French songs both in the music and the texts. His enunciation was clear and his pronunciation was good."—N. Y. American.

"Walter Greene, an American baritone, gave a recital yesterday afternoon that was interesting. His voice has lovely quality and he maintains control of it in every range."—N. Y. Eve. World.

"If you have heard the good Boniface sing the 'Legend of the Sage' in 'Le Jongleur de Notre Dame' there is always that picture of the shining white monastery and Jean's simple, eager, listening face. This legend was one of the best things on Walter Greene's program yesterday. He has a fine narrative understanding and he brought his usual vigor and sincerity into the singing. There is an intrinsically lovely quality in his voice."—N. Y. Eve. Mail.

"In Aeolian Hall yesterday afternoon Walter Greene gave a song recital and succeeded in pleasing a considerable audience. Mr. Greene possesses a rich voice, has studied to advantage, and in general made a good impression."—N. Y. Globe.

"A baritone of considerable style and musical intelligence, Mr. Walter Greene, held the stage at Aeolian Hall yesterday afternoon. The feature of his program was the first public performance of Rupert Hughes' 'Cain.' Mr. Greene's ultimate impression must be a pleasant and convincing one. He is down for a baritone, but can be a tenor or a bass to suit whatever a number demands. In all three voices, however, he was more than agreeable, and his program, which in addition to the novelties included a group of modern French and another of more ancient make, deftly chosen, was always interesting."—N. Y. Evening Sun.

"Walter Greene, who sang with conviction, is a baritone who graduated from operetta some years ago. He has a good voice which he exhibited also in French songs by Méhul, Grétry, Massenet and other lesser lights."—N. Y. Eve. Post.

"Walter Greene, a New York baritone, was heard again in Aeolian Hall yesterday afternoon when he presented a program made up of composers ranging from the Twelfth Century to present-hour song writers, displaying the dramatic quality of a voice true in pitch and rich in quality."—N. Y. Telegraph.



Photo by Mieskin

Direction, Evelyn Hopper, Aeolian Hall, New York.

How Arthur Nevin Led a Chorus of 38,000 Singing Soldiers

[Continued from page 15]

with as little delay as possible, otherwise the learning would have become a burden which naturally would have dampened the enthusiasm.

Singing Became a Military Duty

General Barry became tremendously enthusiastic over the value he found through the influence of song for his troops. It was but a few days before he made it a military duty, being the first commander of a division to take this step. He moved me from the Y. M. C. A. offices to a desk at Divisional Headquarters, with my desk at the door that led through a short covered passageway to his office.

One morning (I remember it was half-past eleven), General Barry sent for me. When I appeared before him he said to me: "Nevin, Governor Lowden will visit the camp this afternoon at three o'clock. The division will be on the parade grounds. I want the men to sing three numbers. I leave the selections to you."

As the regiments would be compelled to leave their barracks at two-thirty I had but two hours to see the leaders of each regimental band, post in the mess hall the songs to be sung, and arrange to have a portable stand made, this little platform being three feet square and four feet high. This I had placed in the center of the parade grounds.

At three o'clock, 38,000 soldiers spread out all around me. In circular formation about my platform, were gathered the massed bands. The songs sung were: "Goodbye, Broadway," "Over There" and "America." To try to describe the volume of tone that went up from those 38,000 throats is beyond my power! So that the entire troops could see my beat, I used both hands. In one I waved my megaphone, in the other my hat, thus giving those at the greatest distance better advantage to see the marking of the rhythm.

A large red barn stood at some distance to the east. This building acted as a sounding board for the soldiers in

front of it. The roar of tone would come thundering from that direction. Then a current of wind would come sweeping over the prairies from the west, carrying with it the lung power of the men in that position, the two volumes meeting above the center of the parade ground, and assimilating, rolled heavily off over the prairie.

What It All Meant

To stand, day after day, and gaze at those thousands of khaki-clad young men, realizing the songs they were learning (to carry them over the trenches) might drive them into the very agonies of wounds and death, aroused emotions that eventually strained deep into the nerves.

Few song leaders lasted over six months.

Throwing every bit of energy, enthusiasm and spirit one possessed into these singing sessions, becoming more keenly awakened to the fact that this was war and no plaything; and the mind reaching at times to a point of nervous tension where the faces before you seemed to be veiled for an instant, reappearing to the vision as one would picture the dying, was the most telling strain in my experience.

One becomes very nervously irritable after conducting a song session. On one particular occasion I stepped down from the stage and was met by a musician of quite well known ability. After the greeting he began some criticism of my work. The longer I listened, appearing intent upon his advice, the more supercilious he became. At last my nerves broke out into a real fury, and with rage in my voice I asked him why he wasn't offering his services, that he ought to have been doing the actual work instead of spinning around on his studio chair, and attempting at long distance to find the secret of perfect success in this song-leading work. I left him still in a rage, hearing as I went his remark that my proposition "was not fair."

On another occasion several musicians came to a "sing." I didn't know they

were there, as there was always present a large audience. After the drill was over, these men came to me and said: "What you give the men to sing they sing well, but we feel you should elevate their musical taste."

I stood silent for a moment, then a sense of humor saved me. I replied: "I see. What would you think of giving them the Overture to 'Carmen'?" Up went hands enthusiastically. "That's the very thing!" was exclaimed.

Song leaders were not at the camps to elevate musical taste. They were there to give the soldiers tunes with a rhythm that would carry them over the top. Song leaders that I knew, while in this work, had cast aside all professional thought. They were there only to lead the troops, just as a cheer leader stands before his student body, leading the yells that are to carry their college team over the goal.

In April a complete nervous breakdown made it necessary to put me on an indefinite furlough. In September I was again leading soldiers in singing and remained in this work until the armistice the following November.

Garrison Assists Montoux Forces in Brooklyn Concert

The Boston Symphony made its first Brooklyn appearance of the season at the Academy of Music on Friday evening, Nov. 5. The series appears to be as well subscribed to as in former seasons, and the auditorium was well filled. Mr. Montoux led his forces with musicianly discrimination, opening his program with the Beethoven Symphony No. 8. Franck's Prelude, Chorale and Fugue, orchestrated very delightfully by G. Pierné, followed, and the final orchestral number was the Berlioz Overture, "Benvenuto Cellini." Mabel Garrison was soloist, being enthusiastically received. The soprano was heard in the Mozart recitative and aria "Mia Speranza Adorata." Her audience was quite fascinated and delighted with the flexibility and purity of tone in David's aria, "O Charmant Oiseau" from "The Pearl of Brazil." A. T. S.

Nina Tarasova, the singer of Russian folk songs and ballads, will give her first recital of the season on Nov. 24 in Carnegie Hall. Her program will include several groups of popular Russian songs never before presented here.

Racine Arts Club Presents Falk in Recital Program



Jules Falk, Violinist, in Racine, Wis., as He Appeared to Karl Larsen, Member of the Club

RACINE, WIS., Nov. 3.—Under the auspices of the Racine Arts Club, Jules Falk, a favorite here, gave a recital at the Woman's Club Hall on Oct. 21. He evinced his splendid technical resources and strengthened his popularity. Juliet R. Ettelson provided splendid accompaniments.

FLORENCE EASTON

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New York Evening Telegram

"Mme. Florence Easton sang Elsa's Dream from 'Lohengrin'. Fine dramatic singing, clear enunciation of the English text and an elegant, refined style were among the qualities noted. Mme. Easton combines an unusual personal charm with a beautiful voice and is a distinguished concert artist as well as a first rate opera singer."

New York Sun

"She sang Elizabeth's air from 'Tannhaeuser' and Elsa's Dream from 'Lohengrin'. She sang them both in English, and in such style as brought her the afternoon's ovation."

SYLVESTER RAWLING, New York Evening World

"Florence Easton sang superbly, in English texts clearly enunciated, Elizabeth's air from 'Tannhaeuser' and Elsa's Dream from 'Lohengrin'."

New York Herald

"Her voice was exceedingly beautiful, her delivery of the text intelligible and her style dignified, flexible and tender."

New York Evening Journal

"The thing of chief interest was really the singing of Florence Easton, one of the leading sopranos of the Metropolitan Opera. She sang Elsa's Dream in English, and if she does the whole role of Wagner's too inquiring lady of Brabant later at the Opera as well as she did this piece of it yesterday, the Metropolitan season is likely to hold something notable."

WILLIAM B. MURRAY, Brooklyn Daily Eagle

"Miss Easton's voice has grown in fullness and resonance. As always her diction was impeccable, but, more important, she invested the two Wagnerian selections with intensity of dramatic feeling."



© Mlehkin

H. E. KREHBIEL, New York Tribune

"The operatic pieces were old and familiar concert material, which calls for nothing more than an expression of approval of the performance, especially the whole-hearted, unaffected ear and soul filling singing of Mme. Florence Easton who, using an English translation, had no difficulty in making every word intelligible."

RICHARD ALDRICH, New York Times

"The soloist was Miss Florence Easton of the Metropolitan Opera House, who sang with passionate fervor and in brilliant voice Elizabeth's air at the opening of the second act of 'Tannhaeuser' and then the scene of Elsa's Dream from the first act of 'Lohengrin'."

MAX SMITH, New York American

"For Florence Easton there was tumultuous applause, and with reason. In excellent voice, the Metropolitan's popular American prima donna sang both of her operatic excerpts with characteristic beauty of tone and spontaneity of feeling, enunciating the English text so distinctly that every word carried a meaning."

H. T. FINCK, New York Evening Post

"She disclosed the opulent beauty of her voice and her full comprehension of Wagnerian music in Elizabeth's Greeting to the Hall of Singers from 'Tannhaeuser' and Elsa's Dream from 'Lohengrin'."

RUTH CROSBY DIMMICK, New York Morning Telegraph

"Mme. Easton, superb physically and musically, was never in better form as she sang Elizabeth's Air from 'Tannhaeuser' with excellent dramatic skill."

KATHERINE SPAETH, New York Evening Mail

"One of the finest artists who sings at the Metropolitan Opera House. Mme. Easton was in splendid voice yesterday. Her enunciation is flawless; she can make a 'the' sound as if it had a special rhythmic charm."

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NOVEMBER 5TH, 1920

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GILBERT GABRIEL

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"A UNIQUE PERSONAGE. A DECLAMATORY VOCALIST SOMEWHAT AFTER THE MANNER OF LUDWIG WÜLLNER."

SYLVESTER RAWLING

"HIS 'ERL KING' AND 'EDWARD' WERE GRIPPING TRAGEDIES ENACTED BEFORE OUR EYES. AS AN INTERPRETER OF SONGS WE HAVE NOT SEEN HIS LIKE SINCE DR. LUDWIG WÜLLNER."

HENRY T. FINCK in *The Evening Post*

"Consolation and joy in a song recital. What a relief to escape to the epicurean feast offered at the Princess Theatre. Here was genuine music such as, alas, is heard too seldom at recitals. A whole program of mastersongs—doesn't it read like a fairy tale? The singer's name was Nelson Illingworth, who oddly resembles Lincoln in gait and appearance. He comes like Percy Grainger and Nellie Melba from Australia. He certainly knows what good music is. His program included six of Schubert's best songs, sung in English; three of Loewe's, six of Franz's, two by Brahms, four by Schumann. These he sang, very much as the great Wüllner used to sing them, though he has a more agreeable voice than Wüllner had. Nelson Illingworth not only sings but acts with his voice. His soul is in what he does—he is musical to the finger tips. To hear him sing Schubert's 'My Abode,' Loewe's 'Edward' or 'Erl King,' Franz's 'Tempests and Storms' (the 'Dedication' he took too fast) or Schumann's 'Clown Song' and 'The Two Grenadiers' was a rare treat. Morris Bagby, one of the 'old guard,' declared he hadn't been so stirred and thrilled for a long time. After all, in a concert hall nothing is so agreeable as real music and real artists who sing with the heart and the head as well as with the throat. Mr. Illingworth is one of them."

H. E. KREHBIEL in *The Tribune*

"A song recital was given yesterday afternoon in the Princess Theatre by Nelson Illingworth and was listened to, not merely heard. The program was made up of classics from the German repertory, though they were sung in English."

"The fact that every word of them was so distinctly uttered by the singer as to be understood without an effort tells part of the story of the singer's excellence in the field which he has apparently cultivated with sincerity and deep devotion. The familiar songs drew a fresh interest from Mr. Illingworth's interpretation of them. Such ballads as 'Edward' and 'Erlking' (Loewe's setting) and 'The Two Grenadiers' were delivered with a power that gripped the imagination and emotions of the hearers in a degree that no song singer of recent years has exerted. He is gifted with a warm imagination, a large intelligence and intense earnestness; in his most daring moments, he not only retained control over his voice (a bass of good resonance and extended range), but kept tense the attention and emotions of his listeners. It is long since we have been able to say anything like this of a singer of German lieder."

IRVING WEIL in *The Evening Journal*

"Out of the day's miscellany, there emerged the homespun but effective talents of a lieder singer named

Nelson Illingworth. Mr. Illingworth comes from Australia. It is something as rare as all too repetitious experience makes it unexpected for the reviewer to encounter anything so interesting as the recital of Mr. Illingworth yesterday. Certainly if Mr. William Harris had known of Mr. Illingworth or Mr. John Drinkwater, they would have made double somersaults to find him for the role of Abraham Lincoln in Mr. Drinkwater's play. He looks like Lincoln at thirty. He is intense and convincing."

"Yesterday Mr. Illingworth gave up his program wholly to German songs, but sung in English. One believes he has devoted himself almost exclusively to this sort of program. Mr. Illingworth sings songs like Loewe's setting of the 'Erl King' with stirring dramatic verve, but intelligently modelled and directed. Now and again he becomes slightly theatrical, but never melodramatic like Ludwig Wüllner, in whose classification he naturally falls. Nevertheless he has not the Wüllner exaggerations. He will unquestionably be heard again."

GILBERT GABRIEL in *The Sun*

"Nelson Illingworth, an Australian, gave a song recital entirely in English of Schubert, Loewe, Franz, Brahms and Schumann. It was one of the most unusual recitals of the early season. The attention of the audience was caught immediately and riveted thereafter. He stands a fair chance of being another Wüllner in America—and of having just as remarkable success."

SYLVESTER RAWLING in *The Evening World*

"Nelson Illingworth gave a song recital that was out of the ordinary. He is an Australian who has chosen to bring his art to the notice of the larger world through America. As an interpreter of songs, we have not seen his like since Dr. Wüllner was here. His 'Erl King' and 'Edward' were gripping tragedies enacted before our eyes. His program was sung entirely in English. Mr. Illingworth is a personality."

RICHARD ALDRICH in *The Times*

"Nelson Illingworth made his first appearance in New York yesterday in a song recital. He presented a program made up entirely of lieder by Schubert, Loewe, Franz, Brahms and Schumann, all sung in English. In this he is aided by a very intelligible enunciation of English texts, as well as by an amount of facial expression and bodily movements that are obviously to a large extent unconscious. His versions of 'Edward' and 'Treacher' had such a grim and gruesome note as is seldom communicated by singers. The song finished, Mr. Illingworth emerges as one from a hypnotic trance."



Mr. Illingworth's repertoire of 800 songs embraces practically the entire classic literature from Purcell's song cycle "The Lover's Confession" to the most modern French impressions, including such rarely programmed cycles as Schubert's "Winter Journey" and "Swan Songs," Franz's "Songs of the Reeds," Schumann's "Poet's Love," Beethoven's "To The Distant Beloved," Dvorak's "Gipsy Songs," etc., etc. The opportunity to hear these and other seldom announced but imperishable songs is something to watch for this season

W. J. HENDERSON in *The Herald*

"Nelson Illingworth, an Australian baritone, gave a recital of German songs translated into English. His art is of an uncommon order, resembling in its fundamental traits that of Dr. Ludwig Wüllner. He relies on his power of interpretation which is aided largely by declamatory devices and by facial expression with occasional movements of the hands and arms. Mr. Illingworth disclosed a good understanding of his songs, intense earnestness in their delivery and no small amount of skill in the use of his methods of expression."

PAUL MORRIS in *The Evening Telegram*

"A unique personage. Not a singer of the conventional type, but an interesting entertainer is Nelson Illingworth, a declamatory vocalist from Australia. He presented a program of German lieder somewhat after the manner of Ludwig Wüllner. There was much to admire in his recital; there are too few dramatic artists."

WOLFSOHN MUSICAL BUREAU

1 West 34th Street

NEW YORK

Elsie Hilger Displays Marked Gifts at Début

Elsie Hilger, 'cellist, if not advertised as a child prodigy, was nevertheless garbed and trained for the occasion on her American début at Aeolian Hall on Tuesday night of last week. It is said that Miss Hilger is sixteen years old and that she hails from Bohemia and has been heard in various parts of Europe; but in appearance and matters of dress one would not suspect her of being more than twelve or thirteen. Withal, Miss Hilger gave the impression of being a player of some experience.

Miss Hilger's program had been chosen with considerable care, inasmuch as it disclosed her very pronounced gifts for her instrument without being too great a tax upon her youthful interpretative abilities. Her opening number was Volkman's Concerto, Op. 33, which she essayed with a considerable degree of success. Her tone is large and vibrant, and her bowing is free and relaxed. Her fingering is fleet and her intonation good, and she does not lack feeling for the instrument. The *Adagio* of Bruch's "Kol Nidrei" she played in a warm and sincere manner. Her tone, however, needs a little more refinement to bring out the beauties of this masterpiece. Tchaikovsky's "Variations on a Rococo

Theme," she played with surprising dash and musicianship. Her last group included a Chopin Nocturne and Schumann's "Träumerei," which she played admirably. Walter Golde provided splendid accompaniments. H. C.

Damrosch Program Pays Reverence to Mozart

In his pilgrimage to the holy places of music Walter Damrosch on Thursday afternoon of last week tarried awhile in the seraphic presence of Mozart. A large gathering seemed eager to lave its collective soul in the luminous waves of this music, which are always balm to hurt minds after the acid baths of excess modernism that must be undergone repeatedly during a season. It experienced a variety of things—ebullience in the "Marriage of Figaro" overture, veiled tragedy tricked out in rococo daintiness in the G Minor Symphony, pretty nothingness in the "Nachtmusik," tinselled show in a florid air from one of Mozart's masses and another from "Die Entführung aus dem Serail" and Jovian majesty in the C Major Symphony. Frieda Hempel sang the pair of arias.

The symphonies were played competently but without special show of distinction or aristocracy of style. Of the

two the G Minor had the better of it. Some of the tempi in the "Jupiter" appeared needlessly hasty; the gigantic fugue was breathless, and the exposition of its counterpoint muddy. The "Figaro" overture lacked sparkle.

In the much bedizened "Incarnatus est" from the C Minor Mass, Miss Hempel sang very poorly. But a change came over her voice when she launched out upon *Constanze's* aria from the "Entführung" and the rendering, both in sustained and ornamented passages, was quite a different matter, and very beautiful except on the highest tones, which were shrill. In the main the soprano was her delightful self and her execution had taste, ease and brilliancy. H. F. P.

Eva Gauthier Gives Song Recital in Toledo, Ohio

TOLEDO, OHIO, Nov. 6.—Eva Gauthier's recent appearance in recital in Scott Auditorium under the auspices of the Smead School for Girls, was in every way a delightful affair. On the same evening in Collingwood Hall, Mrs. Otto Sand gave an illustrated talk on "Bohème," preparatory to its presentation by the Scotti Grand Opera Company, which was open to all holders of Civic Music League tickets. Mrs. Sand was assisted by Mrs. Laura Crossman Schell, soprano; H. M. Baxter, tenor, and Arthur Hazeldine, baritone. J. H. H.

Washington's "Aida" and "Amneris" Bury the Operatic Hatchet



Marguerite Fontrese, Contralto, and Ethel Gawler, Soprano, in Washington

WASHINGTON, D. C., Nov. 1.—Among the stars of the Art Club's concert presentation of "Aida" were Ethel Gawler, soprano, and Marguerite Fontrese, contralto. The two singers have lingered here after their participation in a signal event of the movement to popularize music. They must be better friends in private life than in their operatic characters of *Aida* and *Amneris*, or the picture of them together, outside the Memorial Continental Hall here, could scarcely be so pleasant.

Josef Fuchs Admired in Aeolian Hall Début

In a season already overrun with violinists, mostly of a very inferior order of talent and inept technique, anything above the average is a matter for thanksgiving, be it only a little above the average. Josef Fuchs, a recent graduate and prize winner of the Institute of Musical Art, made his bow to the New York public in Aeolian Hall on the afternoon of Nov. 12. Beginning with the Brahms Sonata, Op. 100, Mr. Fuchs exhibited a clean though small tone. The general effect of the number was somewhat marred by a lack of restraint. Bach's Sonata, No. 1, for violin alone, which followed, was well done as was the first Wieniawski Concerto which followed, which was more in the player's line than the more classical number. The Poème of Chausson and Vogrich's arrangement of Paganini's Ninth Caprice brought the program to a close. Viewed as a whole, Mr. Fuchs's playing shows great promise and is a distinct credit to his teacher, Fritz Kreisler. He is still immature as an artist but what he does he does so well that it is safe to predict a career for him. J. A. H.

Unable to Accommodate All of Mme. Macbeth's Admirers in Atlanta

ATLANTA, GA., Nov. 9.—The choice of Florence Macbeth to open the Series Intime of the Atlanta Music Study Club proved a happy one, for so great was the demand for seats that every season ticket was sold out long before the close of the regular sales period. To avoid disappointing the many admirers of Miss Macbeth, special additional seating arrangements were made for this one concert, but even this step proved inadequate so popular was the singer.

Carolina Lazzari, Grace Wagner, Renato Zanelli and Frank LaForge, giving the second concert of the Alfred Wiley series, were recently heard by a large audience in Huntington, W. Va.

ALTHOUSE *Leading Tenor* *Metropolitan Opera Co.*

AT THE
WORCESTER FESTIVAL
and with the
DETROIT CHORAL CLUB



WORCESTER EVENING GAZETTE,
OCT. 8, 1920:

"Musically the chief of the solo parts falls to the tenor, and in choosing PAUL ALTHOUSE to sing that role the management obtained THE ARTIST MOST PERFECTLY FITTED TO GIVE IT EXPRESSION. This exacting part calls for practically everything, perhaps primarily beauty of voice, though elegance of style is of equal importance. Whatever was demanded, however, Mr. Althouse had to give, and his singing throughout WAS OF THE HIGHEST ORDER."

WORCESTER DAILY TELEGRAM,
OCT. 9, 1920:

PAUL ALTHOUSE SINGS SPLENDIDLY IN HIS BIG VOICE.

"PAUL ALTHOUSE WAS SPLENDID. His voice is big and manly, of great range and fine quality."

Performance of Samson in Detroit, Mich.

DETROIT FREE PRESS, OCT. 27, 1920:

"Althouse was in splendid voice and put intense fervor into his interpretation."

DETROIT JOURNAL, OCT. 27, 1920:

"MR. ALTHOUSE sang Samson in a manner to match the great contralto, Matzenauer, sweeping up with her to ecstatic heights of passion in the surrender scene and managing to convey a very real sense of the poignancy of anguish in the last."

DETROIT NEWS, OCT. 27, 1920:

"From beginning to end, Mr. Althouse sang the part of Samson with sympathy and dramatic earnestness. In all the changing moods of the part, he was completely admirable. Mr. Althouse's voice is of excellent quality and with many changing colors of feeling. And he was impressively successful in projecting himself into the character of Samson."

Management of HAENSEL & JONES, Aeolian Hall
New York

RIDER-KELSEY



THE CRITICS:

In the Soprano Sorority Rider-Kelsey Leads All the Rest

THANK HEAVEN FOR A REAL ARTIST, for a singer who can put her songs over on sheer merit, and *gratias Deo* for a program of real songs! The artist was Madame Rider-Kelsey.

When Madame Rider-Kelsey stepped out to sing with sustained beauty the Bononcini "Deh piu a me," you glanced twice at your program. Wasn't she wrongly billed? Surely she was a mezzo or a contralto, but when she soared into the exquisite Scarlatti "Gloria il sole," you knew beyond doubt that she was an **EXTRAORDINARY SOPRANO**. To be exact, she has an unusual range and employs marked color contrasts. Rider-Kelsey is the **PERFECT PHRASE MAKER**; there is no mistake about it. She can spin the phrase, punctuate it, pulse it, and, above all, she is mistress of legato and the portamento. Her reading of the Handel "Oh, Sleep, Why Dost Thou Leave Me?" was one of the glories of the season. In the Sachnowsky "The Clock" she was dramatic and diction-proof. Rachmaninoff's "Songs of Gushia" was a haunting memory, and as to that art-song, the Fourdrain "Carnival," that famous fantasy was as brilliant as a French fair. She gave it the deserved encore. In the soprano sorority **RIDER-KELSEY LEADS ALL THE REST**. May she return to us next year!

If the first popular concert was a success, the second was a triumph.—*The Pittsburgh Post*, November 6th, 1920.

One of the few art-programs here this year. Mme. Rider-Kelsey began with a group of early eighteenth century songs which placed her in the vanguard of American singers. . . . Mme. Rider-Kelsey has more force and ability in one tone than most sopranos have in their whole range.—*Pittsburgh Press*, Nov. 6th, 1920.

The second in the series of popular concerts was given in Carnegie Music Hall last night by Corinne Rider-Kelsey, a well-known soprano returning after a long absence, and Max Rosen, a very young violinist appearing in Pittsburgh for the first time. The audience was larger than for the opening of the series, the applause was still more enthusiastic, and candor compels the reporter to confess that it was probably the most enjoyable musical event the young season has brought forward. The reason for this was that art was being cultivated for its own expressive sake, not merely as an entertainment, nor as a means for personal display.

The fine resources that Madame Rider-Kelsey commands were given wholeheartedly to the revelation of her songs, and she is uncommonly well equipped to identify herself with high musical and poetic expressions. Her interpretations had such **SINCERITY, WARMTH AND FORCE** as we do not often hear; each song was invested with an atmosphere of its own, and its unity of effect preserved through carefully considered details.—*The Pittsburgh Times*, November 6th, 1920.

TOLEDO Madame Rider-Kelsey Wins High Plaudits

There can be no manner of negative argument, this former Toledo woman is a towering recitalist. Above and beyond her **GORGEOUS VOICE**, she possesses an intelligence and **DISCRIMINATING TASTE** that stamp all her work with the flavor of innate good breeding, high artistic worth and dignity. A demand for the return of Madame Rider-Kelsey was so insistent that on the spot plans were made for a **RE-ENGAGEMENT**.—H. L. H., in the *Toledo Blade*, October 22d, 1920.

Rider-Kelsey Is Singer at Zenith

Madame Rider-Kelsey scored an artistic triumph of the highest order Thursday evening at the Woman's Building in a song recital under the auspices of the Toledo Woman's Club.

A **GREAT SINGER AT HER ZENITH**, Rider-Kelsey sang as it is certain she has never before sung in a Toledo concert, wonderful as have been her past achievements here, where she has long been a prime favorite. There is a wealth of mature **SWEETNESS AND POWER** in this great vocalist's tones as revealed last evening, difficult to excel.

The program chosen was well-nigh perfect in content, and afforded the many Toledo singers present a musicianly satisfaction unusual in programs heard here from great singers, who too often seek the merely popular at the expense of the worth-while and musically cultural.

The two Handel numbers, arranged by Frank Bibb, have never been sung in America until introduced by Madame Rider-Kelsey last season. Their adequate portrayal is so exacting that only a singer of the first magnitude would dare to essay their performance. Sung by this matchless recital soprano, their loveliness was poignantly apparent. The other Handel number, "Oh, Sleep, Why Dost Thou Leave Me?" was exquisitely done.

Madame Rider-Kelsey was obliged to repeat several of her numbers, so insistent was the applause, notably the dainty "Les Papillons," by Chausson, the haunting little gem, "Rain," by Pearl Curren, and Alice Barnett's "Beyond." The joyous "Carnaval" of Fourdrain, and the "Songs of Gushia" and "Beneath My Window," both by Rachmaninoff, displayed to the full the **DRAMATIC TEMPERAMENT AND FIRE** of the artist.

The singer was very lovely to look upon in a stunning black velvet gown.—*Toledo Times*, October 22d, 1920.

Mgt.

Daniel Mayer,
Aeolian Hall,
New York

THE MANAGER:

JAMES A. BORTZ

Manager of Popular Concerts

CARNEGIE MUSIC HALL SEASON 1920-1921
PITTSBURGH, PA.

BOOKING MANAGER OF THE BEST LOCAL ARTISTS

Oct. 22 { Arthur Middleton Baritone
May Mukle Cello
Nov. 5 { Mme. Rider Kelsey Soprano
Max Rosen Violin
Nov. 19 { Dan Beddoe Tenor
Thelma Given Violinist
Dec. 17 { Ernest Hutcheson Pianist
Maria Conde Coloratura

Jan. 7 { Charles Clark Baritone
Cecelia De Horvath Pianist
Jan. 21 { Bernthaler Trio Violin-Piano-Cello
Mildred Dilling Harp
Feb. 4 { Chas. W. Cadman Pianist
Princess Tsiarina Soprano
Feb. 18 { Quartette and Soloist

November 6, 1920.
Pittsburgh, Penna.

Daniel L. Mayer,
New York. N.Y.

My Dear Mr. Mayer;

Your artist Mme. Rider-Kelsey appeared in Carnegie Music

Hall last night in the second Popular Concert under my management and made the greatest impression of any artist that has been in this city this season. The three Critics, the vast audience and the manager all agree that Mme. Rider-Kelsey is a soprano that has no superior in this country nor any other. I doubt very much if any American Soprano could have made the wonderful appeal thru voice and personality that your soprano made here last night.

I want you to let me consider having her here again at the very first opportunity. She is one singer that gets into her songs with intellectual background, she stirs and arouses enthusiasm in the audience in such a way that completely satisfies. I have often left the concert hall with a feeling of something lacking in the particular concert but last night I experienced that sensation of sincere and complete satisfaction which left nothing to be desired.

Words almost fail to express the many artistic qualifications that Mme. Rider-Kelsey possesses. But I can say that no singer has ever made here a better and more lasting impression than has this unassuming soprano. Please accept my sincere thanks for making it possible for the Pittsburghers to enjoy one of the worlds greatest living sopranos.

Hoping that I may have the pleasure of booking Mme. Rider-Kelsey in Pittsburgh again on the Popular Concerts, I am yours very

Cordially James A. Bortz.

Hazel Moore Opens Season as Burke's Co-Artist on Tour



Hazel Moore, Soprano

With the concert season scarcely begun, Hazel Moore, soprano, has already filled many important engagements. She scored a series of successes during the past two months in Saranac, N. Y.; Washington, D. C.; Baltimore, Md., and Philadelphia, Pa., with Tom Burke, tenor. Her programs included the "Mignon" aria and song groups of Gretchaninoff and Hageman. Recitals scheduled for the near future are for Gloversville, N. Y., a short tour covering Middletown, Windsor and other cities in Connecticut, and a number of appearances booked for January and February in Wisconsin, Iowa and the Middle West.

RIVAL MANAGERS PROVIDE NEW ORLEANS' MUSIC

Loeb Brings Reitlinger Brothers—Ballet and Farrar Concert—Tarrant's Offerings

NEW ORLEANS, LA., Nov. 1.—The local musical season opened with an evening of violin and cello music by Pierre and Guy Reitlinger, who came to us unknown but who captivated their large audience. The brothers are unusually endowed. Eva Marie Mouton, a Louis-

iana girl of splendid pianistic gifts, accompanied sympathetically. H. B. Loeb, manager of the art department of the Werlein House of Music, managed the concert.

Robert Hayne Tarrant, allied with the Grunewald Company, sponsored the Pavley-Oukrainsky Ballet which met with great enthusiasm. His next offering, a week later, was Geraldine Farrar, who arrived panoplied with her usual charm and magnetism. Edgar Schofield was best in his simple English songs. Claude Gotthelf proved himself an able accompanist. The fourth member of the company was Ada Sassoli, a veritable star in the harp world.

Zelda Elizabeth Huckins was the recitalist at the Art Building, Newcomb College, at its first afternoon concert of the season. Chev. Dr. Giuseppe Ferrata aided at a second piano. Cuthbert Buckner, the second recitalist, is a well-known soprano. H. P. S.

DESTINN OPENS CORTESE OFFERINGS IN MEMPHIS

Brilliant Series Begun by Soprano—Chamber of Commerce Again to Sponsor Concerts

MEMPHIS, TENN., Oct. 22.—The musical season in Memphis opened on Oct. 17, at the Lyric Theater with a song recital by Ema Destinn under the local management of the Cortese Bureau. Mme. Destinn gave a great program, many of the numbers being new to concert-goers here. In speaking of this management, your correspondent wishes to express sincere regret that in enumerating the various courses for the Memphis season for MUSICAL AMERICA's special edition, the list of artists to be presented by the Cortese Brothers was lost in some way, although written up in connection with all the other courses for the season. Holding, as the course does, some of the greatest artists on the concert stage and being a more extended list than any other, its omission was a great injustice to the artists and the management—or would have been if it had been intentional. The following is the list of artists the Cortese Brothers announce, but it is understood they will also present many other great attractions before the season closes: Margaret Matzenauer, Edward Johnston, Flonzaley Quartet, Alma Gluck and Efrem Zimbalist, Mabel Garrison, the Creatore Grand Opera Company, Luisa Tetrazzini, Helen Stanley and a Spring Festival consisting of Stracciari, the New York Philharmonic Orchestra and Florence Macbeth and finally Amelita Galli-Curci.

The Beethoven Club presented the Russian Dancers Oct. 20 at the Lyric Theater. A delay caused by a misplaced baggage car was filled by the splendid

orchestra with a program of beautiful music. The dancers gave a splendid entertainment under Andreas Pavley and Serge Oukrainsky.

The Chamber of Commerce Music Committee, E. R. Barrow, chairman, will again sponsor the Sunday afternoon concerts given at Goodwyn Institute by the various choirs of the city. Valerie Farrington, who originated this plan, will again serve as chairman of the committee on arrangements. The concerts are well attended and are an important part of the musical activities.

While the season has been a little slow in opening, the year bids fair to surpass last year in success. All of the studios are full to overflowing. S. B. W.

HEAR STARS IN LEWISTOWN

Rosalie Miller and Edward Lankow Appear in Club's Series

LEWISTOWN, PA., Nov. 13.—Rosalie Miller, soprano, and Edward Lankow, bass, gave a joint recital here recently under the auspices of the Music Study Club in the Famous Artists Series. Among the numbers which aroused the greatest enthusiasm were the arias from "Manon Lescaut" and "La Bohème" sung by Miss Miller, and those from "La Juive" and "Simone Boccanegra," sung by Mr. Lankow.

Both singers were in fine voice, and their group of duets was unusual in its blending of color and spirit. The duet from Verdi's "I Masnadieri" aroused a storm of applause. Herman Neuman gave splendid support at the piano.

RUFFO OPENS CLUB SERIES IN SAVANNAH

Baritone and Rudolph Bocho Give Initial Concert for Music Club—Other Events

SAVANNAH, GA., Nov. 6.—The series of Artists' Concerts under the combined auspices of the Savannah Music Club and the Evans-Salter Musical Bureau, had its initial concert on Nov. 2, when Titta Ruffo, baritone, was presented, assisted by Rudolph Bocho, violinist, and Alexander Sevcik, accompanist. A large and brilliant audience greeted the artists and showed warm appreciation of the excellent program presented.

The Savannah Music Club's first monthly local artist concert Oct. 29, was a very interesting one, introducing Grace Cushman, violinist, and Mollie Bernstein, pianist, who has not appeared before the club since her return from New York, where she has been studying for the past two years. Both artists delighted the audience. Mrs. Sidney McCandless sang two groups of songs; never has her voice been heard to better advantage.

The Junior Music Club presented its first program of the season Friday afternoon. Angela Altick was chairman. Besides those singing in the chorus under the leadership of Nellie Hart, those who took part on the program were Margaret Steeg, Sarah Pierpont, Mildred Goodman, Ina Mazyck, Angela Altick, Camille Leacy, Helen Muller and Katherine Rogers. M. T.

Schumann-Heink's advice on vocal study

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LEADING BARITONE OF CHICAGO OPERA ASSOCIATION

Returns from triumphal season in South America where he was acclaimed as an insuperable singer and artist by press and public of Buenos Aires (Colon), Montevideo and Rio de Janeiro, in all of which cities he is re-engaged for next season, to reap further laurels in a concert tour of the United States, which he has just concluded.

For Concert or Recital Engagements Address: Chicago Opera Association, Chicago, Ill.

Hinckley Pupils Present "Lakmé" in Kansas City



Above, Mrs. Gladys Brittain, pupil of Allen Hinckley as "Lakmé," Below, Inez Cameron in "Lakmé"

KANSAS CITY, Mo., Nov. 10.—Allen Hinckley, formerly of the Metropolitan Opera Company and now head of the vocal department of the Kansas City Conservatory of Music, is grouping talented young singers into church choirs, in some cases arranging to give lessons through a church scholarship fund and thus making it possible to have a singing organization that will give both secular and sacred music in

concert during the season. Handel's "Messiah" and Verdi's "Requiem" will be the two oratorios presented before Christmas, and these will be followed by performances of the following song cycles, "Dorothy's Wedding Day" by Lane Wilson, "The Daisy Chain" by Lehmann, "The Persian Garden" by Lehmann and the Love Waltzes, Op. 53 by Brahms. His opera pupils will give four or five one-act operettas such as Offenbach's "La Belle Hélène." Their recent presentation of "Lakmé" was attended with much success and reflected great credit upon Mr. Hinckley.

ROCHESTER CLUB OFFERS TWO AMERICAN NOVELTIES

Works by Hadley and Ware Featured—
Macbeth, Mardones and Artist
Trio Heard in Concert

ROCHESTER, N. Y., Nov. 6.—James E. Furlong presented Florence Macbeth, soprano, and Jose Mardones, bass, in a joint concert that appealed to the large audience on Oct. 24. The program included Mozart arias, which were delightful and well suited to Miss Macbeth's beautiful voice. Both artists were ably accompanied by George Roberts.

The V. W. Raymond management presented the Artist Trio, with Frank La Forge at the piano, on Oct. 30, at Convention Hall, in the first of the series. All singers were very generous with encores, and the big audience heard many well-known numbers. Mr. La Forge was represented on the program in a three-fold capacity, as accompanist, soloist and composer, and the audience enjoyed him in each one.

The first Tuesday Musicales concert was given in the ballroom of the Seneca Hotel, Nov. 2, by members of the club in a program entirely by American composers, including two novelties which were very well received. Henry Hadley's Piano Suite, "Ballet of the Flowers," opened the program and was played by Mrs. R. C. Grant, president of the club. Mrs. Charles J. Shaad, soprano, followed with a group of three songs by Arthur Foote, MacDowell and Henry T. Burleigh. The lyric poem, "Undine," words by Edwin Markham and music by Harriet Ware, was then presented, proving a most interesting number. Lena Everett, soprano, took the part of *Undine*, and Frank Trapp, tenor, the part of *Hildebrand*. Alice Wysard was the efficient pianist and director, and also the accompanist for Mrs. Shaad's group of songs. The chorus of sea-maidens was sung by Mrs. Freeman Allen, Mrs. Arnot, Mrs. Benedict, Mrs. Bodler, Mrs. Caley, Miss Curtis, Mrs. Draper, Mrs. Bernard Dunn, May Hathaway, Mrs. Irene I. Hollis, Mrs. Shaad, Katherine Scott, Mrs. Smith and Mrs. Stowe. M. E. W.

Sparkes Prepares for a Flight



JUST prior to her departure for the South, where she opened a month's tour in Gainesville, Ga., recently, Lenora Sparkes spent a week-end at Atlantic City. In the past the popular soprano's critics have been led to opine that she sings like a bird, but they have never accused her of flying like one. While at the Jersey resort Miss Sparkes varied the usual proceeding there by taking a dip in the air instead of in the ocean, and the accompanying photograph shows her just as she was ready to start on her first flight. Her pilot took her for a twenty minute spin, during the greater part of which she was flying over the ocean.

"It seemed less than five minutes to me," said Miss Sparkes when recounting the experience afterward, "and I could have continued it indefinitely, it was so wonderful. I shall be glad indeed when aeroplanes come into more common use and it will be possible to fly from city to city for concert engagements and so do away with the nights spent in stuffy sleepers, one of the bugbears of a singer's career."

LAWRENCE CLUB HAS PILGRIM CELEBRATION

Chadwick Forces Open Season
with Native Works—Hear
Two Favorites

LAWRENCE, MASS., Nov. 6.—The Chadwick Club opened its thirtieth annual season Nov. 1, in the Lawrence Street Congregational Church, with a Pilgrim Tercentenary program most appropriate to the occasion. Among the most conspicuous were the double quartet cantata, "The Pilgrims of 1620," music by E. S. Hosmer; cantata for chorus, "The Landing of the Pilgrims," music by Chadwick; Cadman's chorus, "Peace Rests Upon the Hills of God," and several interesting instrumental numbers. Those taking part included: Edgar H. Vose, organ; Mrs. Robert Farquhar, piano; Frances S. Magoon, violin; Albert I. Couch, organ; Mrs. Kenneth Bancroft, piano; Joseph Wilkinson, organ; Ethel Farrington, cello; Gertrude Farrington, piano; Georgia B. Easton, organ; Mrs. Robert Forster, organ; double mixed quartet, Mrs. Beeley, Miss Manahan, Miss Ballantyne, Mrs. Peacock, Mr. Duncan, Harry Wilkinson, Dr. Farquhar, Herbert C. Vose; male chorus, Messrs. Duncan, Harry Wilkinson, Arnold Wilkinson, Taylor Hall, Buzzell, Plummer, Farquhar, Joseph Wilkinson

and H. C. Vose; chorus, the above with Mmes. Lord, Blackstone, Blackwell, Rooks, Russell, J. P. Smith, Misses Churchill, Gertrude Farrington, Martin, Stoddard, Wainwright, Josselyn, Fremmer and Saunders; Dr. Robert Farquhar, director. The committee on program comprised Flora Sanborn, Mrs. Leon G. Beetley, Mrs. Kenneth Bancroft, E. H. Vose, Robert E. Sault and Joseph Wilkinson.

On Sunday afternoon, Oct. 31, at the Colonial Theater, Fritz Kreisler played before a large audience that was engrossed in the program from the beginning to end. All through the program, which included many familiar numbers, he maintained his purity of tone and refinement of execution. For most concert-goers Kreisler is still supreme. The event was the first in the course of concerts promoted by the Eastern Concert Bureau. Carl Lamson was a splendid accompanist.

Mme. Schumann Heink sang at the Academy of Music, Haverhill, Sunday evening, Oct. 31, at the opening concert in the Eastern Concert Bureau's course. A large and decidedly cordial audience greeted the great contralto who sang with all her customary finesse. The passing years have had little effect in dimming her vocal powers. George Morgan, a fine baritone, assisted. Both singers were capably assisted by Katherine Hoffman, accompanist. Al. M.

Warren, Ohio, Accords Ovation to Jessie Masters

WARREN, OHIO, Nov. 5.—Jessie Masters, American contralto, was given a tremendous ovation upon her appearance in the local theater on Oct. 4, when she sang to more than 1200 persons who completely filled the hall. Warren is proud of the fact that this is Miss Masters' "home town," but it was because of her recognition as an artist that she was greeted so heartily. Lynn B. Dana, president of Dana's Musical Institute, gave a short address before the program began, and Miss Masters' first appearance was the signal for the ovation which was renewed at the close of each group. Elsie Linder furnished splendid accompaniments and, in addition, was heard in several solo numbers.

PHOEBE CROSBY

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December 30, Evening



"It Really Doesn't Matter Whom You Put Upon the List"

Dear Cantus: Do you see possibilities in the following advertisement from the *Denver Post*: "Caring neither for life, limb nor anything, I will consider any proposition you may have regardless of what it may be; must earn money; do anything; go anywhere; fear nothing; answers confidential. I need money. Will go the limit to get it."

The possibility I see is the glorious one of engaging this man to go to concerts and bring about a swift and silent death to as many of the following persons as he can:

1. Women who put on their hats or make other disturbing preparations for departure during the final numbers.
2. People who talk, whisper or rattle their programs during the music.

3. People who keep time with their feet.

4. Performers who mistake their bad rhythm for soulful expression.

5. Pianists who try to make their programs a complete history of music from Bach to the present day.

6. Pianists who never learn any new pieces, or who think that no music later than Liszt is worth playing.

7. Pianists who play thundering transcriptions of organ works.

8. Singers who select only the poorest specimens of American songs.

9. Singers who get on a "dead center" whenever they reach a high note.

10. Singers who neither make their texts understood nor print the words in the program.

11. Violinists who play any pieces by Wieniawski, Vieuxtemps, or Sarasate, or any sonatas for violin alone.

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer.

Address
Editor, The Question Box.

That "Aida" Libretto!

To the Editor of MUSICAL AMERICA: To settle a discussion, will you let me know who actually was responsible for the libretto of Verdi's "Aida"?

FLORENCE DEVORE.

Baltimore, Md., Nov. 1, 1920.

???

The story upon which the libretto of "Aida" is founded, was suggested to Verdi by Mariette Bey, who is said to have found the theme in some of his Egyptian explorations. The libretto was actually written in French by Camille du Locle and translated into Italian by Ghislanzoni. Du Locle, therefore, and not Ghislanzoni, was the author, as is often stated.

???

Some Opera Stars' Real Names

To the Editor of MUSICAL AMERICA:

Kindly let me know the real names of the following artists: Mabel Garrison, Edith de Lys, Frances Alda, Olive Fremstad, Geraldine Farrar, Rosa Raisa,

Emmy Destinn, Florence Easton and Marie Rappold. AGNES QUARLES.
Flint, Mich., Nov. 5, 1920.

???

Mabel Garrison is Mrs. George Sie-monn; Edith de Lys was Edith Ely and is now the Comtesse Bon de Saint-Hilaire; Frances Alda is Mrs. Giulio Gatti-Casazza; Olive Fremstad is Mrs. Hal Brainard; Geraldine Farrar is Mrs. Lou-Tellegen; Rosa Raisa is Mrs. Giacomo Rimini; Emmy Destinn is Emelie Kittl; Florence Easton is Mrs. Francis MacLennan, and Marie Rappold is Mrs. Rudolph Berger.

???

The Two "Bohèmes"

To the Editor of MUSICAL AMERICA:

Will you kindly tell me which operatic version of Murger's "Scenes de la Vie de Bohème" was produced first, also which version is more nearly in the spirit of the original and which the better, musically?

WALTER DE FOREST.

Philadelphia, Nov. 4, 1920.

???

Puccini's opera was first produced at the Teatro Regio, Turin, in 1896, and Leoncavallo's the following year at the Fenice, Venice. The Leoncavallo version never having been sung in its entirety in this country, and infrequently in Europe, it is not possible to give a very definite opinion. From the scores it would seem that Leoncavallo's version retains more of the hilarious spirit of the original work. It also contains much beautiful music, but Puccini's work having had a year's start, achieved a popularity that the Leoncavallo version has never been able to catch up with.

CONTEMPORARY :: AMERICAN MUSICIANS

No. 144

Rafaelo Diaz

RAFAELO DIAZ, tenor, was born in San Antonio, Tex. Desiring to become a pianist, he studied with Severn Eisenberger, later going to Germany,



Rafaelo Diaz

where for four years he worked at the Stern Conservatory. There he was urged to cultivate his vocal powers, and after study there went to Italy, where he came under the tutelage of Sabatini. From the latter's studio he was engaged for the Boston Opera Company, and after six months' training in the company's school at Paris he re-

turned to this country, making his debut in "Othello" with Emma Eames in Boston. He sang with this company for two years, subsequently being engaged to tour the country with Tetrassini. In the fall of 1917 Diaz was engaged by the Metropolitan Opera Company and made his opening appearance with that organization on Jan. 6, 1920, in the rôle of Nicias to Mme. Farrar's *Thais*. Following this he appeared as the *Astrologer* in "Coq d'Or," as *Jonas* in "Prophète," and in leading tenor rôles in "Daughter of the Regiment," "Bohème," "Traviata," "Oberon," "Barber of Seville" and others. He has been re-engaged with the organization for three more seasons. His recital debut was made in the spring of 1919 at Aeolian Hall, New York, and since then he has been heard throughout the country, appearing also with the St. Cecilia Club, Schola Cantorum, and other leading organizations of New York.

12. Encore hounds who try to resuscitate applause that has died a natural death.

13. Persons who begin to applaud before the number is entirely finished.

14. Persons who ask music critics what they thought of the performance. This may do for a beginning; doubtless you can add enough to the list to keep our advertiser in permanent employment.

C. R.

Did They Use Dumb Bells?

Dear Cantus: If you meet an impresario looking for operatic material, tell him to try Rutland, Vt., where recently, according to the *Rutland Daily Herald*, "Fifty-eight of the village school children were present and sang cales-thenic songs."

"Hit a Man Your Own Size!"

[From the *London Daily Telegraph*]

"Miss Dorothy Huxtable attacked Grieg's C Minor Sonata and variations on a Corelli theme as if her principal aim was to defeat them."

The Meek and Uncomplaining Piano

[From the *London Times*]

"Science has not yet measured the volume of sound, but common sense tells us that the clear sound of a trumpet in full blast or of a whistle in Paddington station is quite as loud and not so distressing as a thumped piano."

How About Article X?

[From the *Boston Herald*]

Senator Lodge has a letter from a Boston woman, asking him for a copy of his song or poem, entitled "Come Out on My Reservation." The lady says in her letter

to the Senator: "I first heard your beautiful poem in a vaudeville theater. The actor said it was a new Indian song written by Henry Cabot Lodge, and entitled 'Come Out on My Reservation.' The music was very pretty, but I could not make out the words, so am writing you for a copy." Senator Lodge commented that so far as he knew the reservations to the treaty had not been set to music.

[All the above written by Charles Reppey of Boston.]

Wholesome Truths Tersely Expressed

From a friend on the Coast we receive the following, clipped from the *Pacific Coast Musical Review* by Alice Frisca, now in Paris: "Miss ———, a young harpist from New York, will play at the Maitland Playhouse. In the East Miss ——— gave many noteworthy programs."

Higher Altitude and Cooler Climate

[From the *New Haven Register*]

"What is your occupation?" asked the doctor as he felt the patient's pulse.

"I am a cabaret singer," was the reply. "Ah," exclaimed the M. D. "What you need is a change of air. Suppose you try singing in a church choir!"

Stick to It and You'll Find Out

A certain church in Troy, N. Y., recently had a vesper service. One of the numbers announced on the program was "Plaster and Gloria." Will some kind friend, up in these matters, tell us just what kind of plaster it was? Porous, shin, court, adhesive, Blue Jay, or just the kind they put on the wall?

J. A. H.

Malipiero Gathers Inspiration Near Capri Villa of Tiberius



Photo Bain News Service

An Exclusive Photograph of Francesco Malipiero, Brilliant Young Italian Modernist

FRANCESCO MALIPIERO gathers inspiration for his work on the island of Capri, where that singularly unpleasant person, Tiberius had his summer home and where he used to drive his week-end guests into the sea when bored with them. (Admirable idea!)

Mr. Malipiero was the winner of the

\$1,000 prize offered by Mrs. Frederick S. Coolidge of Pittsfield, Mass., for a string quartet. The work, "Rispetti e Strambotti," was presented for the first time at the Berkshire Chamber Music Festival in September. Mr. Malipiero's orchestral work "Impressione del Vero" was recently given with success in New York by the National Symphony.

A New Recital Singer!

Read what Messrs. Parker and Hale, in the Boston Transcript and Boston Herald, have to say of the beautiful song recital at Symphony Hall, Nov. 10th, 1920, by the celebrated tenor,

TITO SCHIPA

of the CHICAGO OPERA ASSOCIATION

Boston Transcript

Tito Schipa Proves Notable Concert Singer

A Tenor with Other Ways Than Those of the Opera House

IN the concert-hall it is the usual lot of operatic singers to disappoint and bore. It was the good, the deserved fortune of Mr. Tito Schipa, at Symphony Hall last evening, to surprise, interest, and please. He is the light tenor of the Chicago Opera Company, fetched thither from European stages. As such he was heard in "La Traviata," "Rigoletto," and "Don Pasquale" in Boston last winter. In all three his singing, acting and manner differentiated him from the common run of his kind. His voice in itself gave pleasure. It was clear, warm, smooth, pliant, like neither a plucked wire nor yet the bleat of a lonesome lamb. He used it as one who studies and practices the artful ways of song. There was reason to believe Mr. Schipa a musician as well as a singer—a musician withal of background and discrimination. Clearly, moreover, he was no mere operatic tenor. He was actually a man of discoverable cultivation, taste, and artistic ambition.

One of these ambitions was the concert-hall, not merely for the profit and the prestige Mr. Schipa might gain there, but as field for new and stimulating work. Last evening, if memory does not slip, he made trial of it for the first time in America and with altogether justifying outcome. He assembled no program of flamboyant operatic pieces and songs sure to stir the average audience. Operatic pieces he did sing; but two of them were both self-contained and rarely heard music—the youthful, dreamy and amorous Florindo's air from Wolf-Ferrari's undeservedly forgotten comedy in the manner of Goldoni, "Inquisitive Women;" and the upswelling invocation to nature from Massenet's "Werther." Two others were more familiar and less self-contained—the "Morning Song" from Lalo's "King of Ys" and the soliloquy from Massenet's "Manon," dear to every tenor capable of vocal finesse.

Throughout these numbers, Mr. Schipa began, continued and ended as singer, for the time, of



© Lumiere

the concert-hall. He struck no operatic attitudes, obtruded no operatic gesture or grimace, shunned like the pestilence they are the big tone, the sob Italianate and other provocation to operatic groundlings; bore himself like modest artist and gentleman. At moments, of course, he summoned the ardors of song appropriate to both concert-room and theatre, ready to glow at need out of Italian voice and temperament. Then and there, however, the music invited them while his own poise controlled them. If these ardors served him well in the apostrophe from "Werther" and one or another item, he was no less master of the finely spun, phrased and shaded music from "Manon" or of the flowing grace, the light elegance of Wolf-Ferrari's air. For some ears, accustomed to hear Lalo's "Morning Song" vociferated at them in the fashionable operatic manner, he restored the freshness, the brightness of the music.

Mr. Schipa possesses the range and discrimination, the intelligence and imagination that are the finer tools of the singer of songs. He also possesses the vocal means. He sang truly, skilfully, artfully, mindful alike of melodic gradient, moulded phrase, the beat of rhythm, the fall of accent. At every turn he was plastic. Whatever modulation or shading he willed—and they were many and finely tempered—was at his command. After all it is possible to flourish in the opera house and still retain the art of song.

H. T. P.

Boston Herald

SCHIPA CONCERT IS NOTEWORTHY

Tenor First Heard with Chicago Opera Association Scores Anew

LARGE AUDIENCE IS APPRECIATIVE

By PHILIP HALE

Tito Schipa, tenor, gave his first recital in Boston last night in Symphony Hall. Mr. Schipa was first heard here as Alfredo in a performance of "La Traviata" by the Chicago Opera Association on March 2 of this year. He then made a most favorable impression as a lyric tenor. He was heard later as the Duke in "Rigoletto" and Ernesto in "Don Pasquale." The beauty of his voice and the purity of his art gave rich promise of his success on the concert stage. This promise was fulfilled last night.

It is not given to many operatic tenors, however imposing they may be in the theatre, to shine in concert. Mr. Schipa, first of all, is not operatic in concert lyricism. Simple, modest in bearing, with an attractive personality, he knows full well that a song, however emotional it may be, is not therefore dramatic in the operatic sense. Throughout the evening there was no attempt to compel applause by any sensational display.

We have seldom heard in recent years so finished, so pure, so intelligent singing from man or woman in the concert hall. Mr. Schipa's breathing, attack, phrasing, command of expressive nuances, comprehension of the sentiment of the poet and the purpose of the composer deserve the highest praise. And in his interpretations there is the certain indefinable elegance that we are accustomed to associate with such artists as Clement and the lamented Charles Gilibert.

Especially noteworthy was the noble and classic simplicity which characterized his singing of old Caccini's beautiful "Amarilli." Here, indeed, was a test of vocal art and aesthetic understanding. Equally praiseworthy was his reading of Giordani's familiar air, familiar, but a stumbling block to many singers who rashly essay it. The "Aubade of Lalo" and "La Rosa" of Renato Bellini were sung with delightful lightness and delicacy, as was the pretty "Suzanne" of Calcavacchia. Nor will the smooth and long line of the cantilena in his own "Ave Maria," and the religious fervor of Cesar Franck's "Panis Angelicus" be soon forgotten.

The large audience was quick to appreciate the art of the singer, who was recalled many times. This gave us an opportunity of hearing a charming interpretation of "The Dream," from "Manon."

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FIRST New York Recital, Wednesday, Nov. 17th, at Carnegie Hall.

National Opera Club Enthusiastic Over Plea For Recognition of America's Own Musical Talent

Mrs. Leila Troland Gardner's Address Before New York Organization Arouses Vigorous Applause — Speaker Analyzes Public Work of John C. Freund and Pays Glowing Tribute to His Campaign for the Benefit of America's Musical Development

THE National Opera Club of America held on Thursday, Nov. 11, one of its regular meetings, which was made notable not only by the excellent performance of a program of modern French music, but by the eloquent address of Mrs. Leila Troland Gardner.

This club is the outcome of a number of singers who were accustomed to meet in the studio of the Baroness Katharine Evans Von Klenner, one of the most public spirited musicians and social leaders in New York.

The purpose of the society is to take music out of the entertainment class and put it into the necessity class. From humble beginning the club has now reached a membership of over 600 of the most prominent women of the metropolis, largely through the energy and tact displayed by the Baroness von Klenner.

The programs which are given at the functions of the club are of unusual value. Artists of the highest distinction gladly contribute their services. A large part of the membership of the club attends the performances of the Metropolitan. Besides the lady members there is an associate membership of men, which enables it to have a mixed chorus.

Noted musicians and conductors lecture on opera from time to time.

At the entertainment, last week, the guests of honor were Mme. Eva Gripon, dramatic soprano of grand opera in Paris and Brussels; Mme. Carlo Polifeme, president of the Société des Femmes de France, and Dr. William C. Carl. The musical program consisted of a Prelude by Debussy, rendered by Boris Paronov; Massenet's "Vision Fugitive" from "Hérodiade," rendered by Emanuel Stieri of the Grand Opera of Venice and Rome; a soprano solo from Saint-Saëns's "Samson and Delilah," given by Masa Krutznerova Lostakova



Photo by Pack

Baroness Katharine Evans von Klenner, Founder and President of the National Opera Club of America

of the Grand Opera, Prague; and an Operalogue on Massenet's "Le Jongleur de Notre-Dame" by Elliott Schenck; some piano numbers of Debussy, "Nocturne" and "Artificial Fires" by Boris Paronov. The program concluded with Saint-Saëns's "Mélodie Persanes" by Masa Krutznerova Lostakova.

Considerable interest centered about the address of Mrs. Leila Troland Gardner, well known as a composer of some very successful songs.

Mrs. Gardner's Address

In the course of her address, which had for its subject, "Current Events in Music," Mrs. Gardner referred to the Hunter College which offers a course in orchestral and operatic appreciation free to students and the general public.

She also spoke of Walter Damrosch's description of the splendid reception he and his organization had received in Europe. She spoke of Toscanini's coming and then took up the question of the coming opera season at the Metropolitan, also referring to what the Chicago Opera Company proposed to give us.

She paid a compliment to the San Carlo Opera Company.

"It is about time," said Mrs. Gardner, "that we Americans began to talk of ourselves a little. Heretofore, we always bowed down to foreign artists. Now our singers ask an even chance with them."

Maximum of Opera at Minimum of Price

In referring to the Baroness von Klenner's dream of maximum opera at minimum prices, Mrs. Gardner said that perhaps some millionaire some day might loosen his purse strings in favor of National Opera and a National Conservatory of Music.

Five hundred thousand dollars invested conservatively now would return thirty thousand annually indefinitely. What a help that would be! Realize that that amount has been offered Dempsey and Carpentier for a prize fight, and we are only supposed to recognize in this country an aristocracy of brains.

Mrs. Gardner referred to the latest attempt to give opera by members of the colored race. The revival of the Negro spirituals has had much to do with the musical uplift. She said that she herself was nursed by a colored mammy and the magic music of her voice will linger with her always.

She expressed the conviction that the United States will soon be the musical center of the world and we shall no longer have to go to Europe for musical atmosphere for we are creating it here. Judging from the thousands who have studied abroad and the few who have succeeded, many must have gotten "hot air."

Indorses Plea for Ministry of Fine Arts

Mrs. Gardner then entered upon a strong plea that the efforts of John C. Freund for a Ministry of Fine Arts and a National Conservatory of Music and for the Baroness von Klenner's national opera at moderate prices should be supported. This was vigorously applauded.

Then she reminded the audience that outside the importance of the various musical activities of artists, impresarios, concert managers, musical organizations, musical clubs all over the country, there are great movements taking place, one of which was the one already spoken of, fostered by Mr. Freund, for the establishment of a National Conservatory. A bill looking to this purpose has already been introduced into the Senate by Senator Fletcher of Florida.

Another movement which is of the greatest importance, is the improvement and enlargement of the scope of music in the public school education. In this the great State of Pennsylvania was taking the lead. If ever we are to become a musical nation we must build right, that is, we must begin with the foundation, and that must be made in our public school educational system.

Another great movement, which had been recently urged by Mr. Freund was the introduction of music into the factory life, particularly during the working hours, so as to take the mind of the worker from the monotony of the specialized labor saving machines.

All these movements, with that of the work of the Baroness's splendid organization were on the line of musical progress and so the time was not far distant when this country will lead in musical knowledge, in musical culture, in appreciation of music, and so realize the slogan that it is not what we can do for music, but what music can do for us, in every phase of human life and activity.

At the conclusion of her address, Mrs. Gardner was applauded for several minutes by the large and cultured audience.

C. S.

Mining Towns Hear Kathryn Platt Gunn and Edith Hallett Frank

ROBERTSDALE, PA., Nov. 6.—When Kathryn Platt Gunn, violinist, and Edith Hallett Frank, soprano, appeared in the neighboring town of Dudley, they won so large a following that their concert here the next evening drew an audience of Dudleyites as well as natives. Towns in this district are so highly specialized about their mining industries that they get little attention from musical artists. The pastor of the Dudley M. E. Church deserves the thanks of those who heard these concerts for bringing Miss Gunn and Miss Frank here.

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How It Felt to Give the First Recital in Westminster Abbey Told by Mme. D'Alvarez

Peruvian Contralto Requested by Dean of the Abbey to Aid Restoration Fund—Recital Netted 500 Pounds, Sterling—Singer Decries Jealousy Among Artists—Declares There Is Room at the Top for Many—Discovers Fine Voice in Young London Actress

A GREAT event in the life of any artist is some unique distinction in their career. With one, it is a new rôle created or, perhaps, a new interpretation of an old rôle; with another, a song discovered, or maybe some unusual honor bestowed by a person of prominence. Marguerite d'Alvarez, the Peruvian contralto, who landed in New York on Nov. 12, however, had a privilege, shortly before leaving England, of which any singer might be proud. She gave a song recital in Westminster Abbey, and, what is more, was the first singer ever to do it.

"The way it happened was this," said Mme. d'Alvarez to a representative of *MUSICAL AMERICA*, "I gave a recital in Albert Hall, and as the London public has always been very good to me, the place was crowded. They even waited by the hundred to see me come out, and when I got to the top of the steps, they applauded and asked me to make a speech. I simply couldn't! It was all I could do to thank them and hurry to my motor. Well, the very next day I had a note from the Dean of Westminster Abbey asking me if I would give a recital in the Abbey for the benefit of the reconstruction fund. Of course I was overwhelmed with the honor, and said I should be delighted, so it was all arranged.

"When I got to the Abbey there was a crowd around all the doors and I was told that 3000 had been turned away. It was certainly packed inside. When my time came to sing and I stood at the head of the great nave, I was so moved that I could hardly sing a note. Think of singing there where Purcell and Handel lie, and all the other great men, not only musicians but poets and states-

men! Do you wonder I was thrilled? During the recital they took up a collection and got 500 pounds. They had expected only about 100 and had not enough bags to hold the money or they might have had even more. The applause, of course, was silent applause, a cough here and there, and even a sob or two, but it was to me a far greater tribute than any roar of hand-clappings that I have ever had given me!

"So, I shall feel now, when the restoration of the Abbey begins, that I have at least added one pinnacle to a flying-buttress and helped preserve one of the world's great monuments.

"One thing that interested me more than I can say, and touched me as well, was receiving a letter from a young girl who had been at the Abbey. She wrote that my singing had been a far greater inspiration than any sermon she had ever heard and that music to her was a religion that pointed out the Way, as nothing else could.

"I think if singers realized this they might take a different attitude to each other. One thing I cannot understand, is why singers like to regard songs and operatic rôles as their own personal property. Why should they? I don't mind people singing the songs I sing or the operatic parts. If they do them better than I, all credit to them, and I am glad to learn where I have failed. If they don't do them so well as I, again, why should I care? Recently in Paris I gave a number of songs I had found to one of the singers in the Metropolitan. She thought at first that I was joking, and it took her some time to realize that I was acting in perfectly good faith.

"I know another operatic artist, one of your greatest, who threatened to leave Covent Garden if the rôle of *Tosca* were sung by another artist announced. This,

points, which are a poetic sense, a touch capable of much delicate tone-color, and ability to produce pure arpeggios, were much better displayed in Chopin's *Balade in G Minor*, *Impromptu in F Sharp*, the wonderful nocturne in C Minor, De-



© Underwood & Underwood

Marguerite d'Alvarez Arriving in New York on the Baltic for Extended Concert Tour

it seems to me, was a confession of inferiority on her part. She couldn't have

been sure of herself or she would not have had the slightest apprehension. I should have felt that I did it so well that no one else could touch me, and then if the other artist 'walked away with it,' as you say over here, well—*le roi est mort, vive le roi!* But, after all, there is plenty of room at the top for more than one artist!

"I enjoy song recitals almost as much as opera. They are in a way, a far greater strain than opera, not only because the singer has to do the whole thing, but also because in song recitals you have to dress and undress a word and lay it bare to the bones in order to 'put it over.' Then, a real artist, as I said to an interviewer in London recently, has to take her audience along with her to lands where Cook's tours will not transport you for seven-and-six. If the public realized this there would be no empty seats."

"But all artists do not have such powers of transportation," suggested the interviewer, "in fact, very few do."

"Yes, I suppose so!" said Mme. d'Alvarez. "And more shame to them that it is so! Well, I am going to see what I can do here. I have had much success as a leader of personally conducted tours to the Land of Fancy, in England, and I hope to have as much in America, and I want the American public to love my brain-children as much as I do, and to take them to its heart."

"One thing more I want to tell you, and that is, I think I discovered a remarkable voice just before leaving England. I went to see *Tosca*, the dramatic version, at the Aldwych Theater, and was greatly struck with the speaking voice of a young girl who acted the part of the boy, *Gennarino*, in the first act. In one or two places she uttered a little cry of joy that was almost a musical sound, and I was so impressed that I wrote her to come to see me. She had never sung, but had always wanted to do so. I tried her voice and found it to be a beautiful pure soprano. I told her then that I was going to put her with a good teacher. She overwhelmed me with thanks, but I said to her that that was all very nice, but what I wanted was work, and that when I got back to London in the spring I expected to find not a student but a rival.

"We shall see!" said the singer. "It is true that very few of these 'finds' turn out to be anything but hideous disappointments, but I suppose we must go on trying because it is the duty of every artist to pass on the torch to the younger generation." JOHN ALAN HAUGHTON.

Youthful Cuban Pianist

Effects New York Début

A youthful Cuban pianist, Pepito Echániz, made his début in Aeolian Hall on the afternoon of Nov. 11, playing an ambitious program which included several indisputable masterpieces. In these, viz.: The Bach-Busoni "Chaconne," the Franck "Prélude, Chorale and Fugue," and Chopin's so-called "Heroic" Polonaise, the youth was at a disadvantage, inasmuch as they require arms of supple steel, a sense of the epic, and pedaling of the most finished order. His strong

bussy's "Reflets dans l'Eau," and pieces of lesser musical value by Fauré, Debussy, Vogrich and Paganini-Liszt.

A fair-sized audience applauded Mr. Echániz's best efforts with evident sincerity. B. R.

Notes of Chicago Studios

Gertrude Mandelstamm, pupil of Alexander Raab, has been engaged for a four weeks' tour in Minnesota, Iowa, South Dakota, Illinois and Ohio with the Kryl Concert Company.

Anah Webb, pupil of Leon Sametini, has been engaged by the Chicago Operatic Quartet for its concert tour this season.

The concert given by the Chicago Musical College in Ziegfeld Theater Saturday morning was presented by students in the piano, violin and vocal departments, the following taking part: Lillian Levinson, Flora Phillips, Ruth Miller, Orilla Kraft, Ethel Stenn, Herbert Brandvig, pupil of Frederik Frederiksen; Mark Hoffmann, pupil of Rudolph Reuter; Edythe E. Gilfillen, Anah Webb, pupil of Leon Sametini; Louise Trevor, pupil of Adolf Muhlmann; Carolyn Schuyler, student of Alexander Raab.

Applaud Kitchell Pupils

Pupils from the vocal studios of Charles Kitchell have many interesting and varied engagements booked.

Marie Bashian, the Armenian soprano, whose concerts in and around Chicago were so successful this past summer, presented her lecture-recital of folk-songs in costume at the Brooklyn Academy of Music, Nov. 12, and at Columbia University, Dec. 1, following which she will fill engagements out of town.

Annetta Ribecova, lyric soprano, who toured as soloist with Vessella's Band in the South, and in Canada during the summer, has been re-engaged by Mr. Vessella for a tour beginning in January, prior to which she will concertize throughout Georgia.

Blanche Stoney, soprano, has been re-engaged as preceptor of the Williams Avenue, M. E. Church, Brooklyn. She will be soloist at the Brooklyn Y. M. C. A., Nov. 14.

Elvire LaMar, contralto, has been engaged for a tour of Georgia, to begin in December.

Frances Dwight Woodbridge is teaching in Stephens College, Columbia, Mo., where she is head of the vocal department.

At his studios, Mr. Kitchell has begun his critic classes for the season and is making arrangements for a series of lectures.

CHICAGO BOWS TO KREISLER

Sold Out House Greets Violinist, Who Again Renews Popularity

CHICAGO, Nov. 11.—Fritz Kreisler showed that he has lost none of his old-time popularity, when the Auditorium Theater was completely sold out for his recital last Sunday, three days in advance of his appearance. There was a rush for the doors by disappointed devotees, who offered three and four times the price of admission tickets to those who held them, and the latter were loath to part with their tickets.

The light, exquisite tone that has been so loved by his hearers was again in evidence, with the flawless technique and broad musicianship which have endeared him to thousands. His music-hungry audience kept him playing extras long after his scheduled program was finished. F. W.

At his concert on Oct. 14, in Chicago, Louis Graveure sang at the end of his program as an encore Frederick W. Vanderpool's "The Want of You."

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The Bitterness of the Unattainable

To the Editor of MUSICAL AMERICA:

In the Nov. 6 issue of MUSICAL AMERICA your eminent critic H. F. P., in reviewing Gabrilowitsch's recital and contrasting his wonderful art with that of the average pianist, discloses a side of the critic's nature which, although most regrettable, has also an aspect of humor.

The severest punishment which he can mete out to "the whole rout of mediocrities and incapable amateurs" is that they be made "to taste the bitterness of the unattainable." This, coming from a music critic, is unfortunate in more ways than one.

Everybody will admit that critics, as a class, probably know more about "the bitterness of the unattainable" than anyone else. But nothing less than pure malice could wish such a condition on young and aspiring musicians, even though they are "incapable amateurs."

When artists and critics alike begin to realize that art is something to be loved and enjoyed as well as to be attained there will be a great deal less bitterness among critics and a great deal more attainment among artists.

JOHN DUKE.

New York, Nov. 8, 1920.

To Feature American Music

To the Editor of MUSICAL AMERICA:

I feel that already the Alliance has created a strong public sentiment for American music.

We are starting a movement for it on this coast. With the co-operation of Manager Behymer and the Los Angeles Philharmonic, under Mr. Rothwell, we shall give a series of concerts next spring featuring American music in practically every form, including solo compositions and chamber music works, a cappella music and choral and orchestral works. We have received splendid co-operation from the composers and music publishers. Your paper MUSICAL AMERICA has, as usual, given us the heartiest support and co-operation, which I appreciate more than I can express.

I am assuming the responsibility of managing the concerts. We are making an effort to have the programs represent the very best of American music and to have the works produced as well as possible. If we are successful we hope to do bigger things hereafter.

HOWARD H. HANSON,

Dean, Conservatory of Music, College of the Pacific.

San José, Cal., Nov. 5, 1920.

What Clinton, Iowa, Is Doing

To the Editor of MUSICAL AMERICA:

Congratulations on your magnificent Fall Issue.

I have been reading MUSICAL AMERICA from cover to cover every week for four years and in that time I believe Clinton, Iowa, has never been mentioned.

We have such a splendid concert course and our Coliseum comfortably accommodates the immense crowds that gather there to hear the good things.

Last season McCormack, Galli-Curci, Alda, Ganz and Lazzari—this season Lambert, Murphy, Mary Garden and for Thanksgiving Tetravini—later Hackett, Metropolitan Trio and Mabel Garrison. Stransky brings his orchestra here in the spring, so you see we, nearly 30,000 of us, are on the map musically.

I rather envy all the other delightful comments given over to cities of this size.

Best wishes for your continued success.

FLORENCE BERGENDAHL.

Clinton, Iowa, Nov. 10, 1920.

Commends Fall Issue Editorial

To the Editor of MUSICAL AMERICA:

Permit me to compliment you on the Fall Issue of MUSICAL AMERICA. The entire number is excellent. Mr. Freund's editorial at the beginning is superb. I wish every educator would read it carefully and translate into action and practise the ideals he has set forth.

I am having copies made of the entire article, to be distributed to all of our music teachers, that they may receive the message contained therein.

Cordially, GLENN H. WOODS,
Director of Music, Board of Education.
Oakland, Cal., Oct. 30, 1920.

Used for the Study of Musical History

To the Editor of MUSICAL AMERICA:

Your paper is so full of interest that I use it in my studio all the time. My students enjoy it exceedingly, especially in connection with their study of musical history. I feel that every musician should be familiar with MUSICAL AMERICA.

ANNIE M. P. BUNDY.

Topeka, Kansas.

Nov. 4, 1920.

"Better Than Ever!"

To the Editor of MUSICAL AMERICA:

"Circus adjectives" are so liberally employed by well-known impresarios in extolling the merits of their several artists that I see no valid reason why I should not be permitted to draw from the same source to express my appreciation of the Fall Issue of MUSICAL AMERICA, so here we are. "It is Bigger, Better and Grander than Ever!"

Slightly paraphrasing Rip Van Winkle's famous speech, "Here's to MUSICAL AMERICA's health; to its family's health. May they live long and 'prosper'!"

FRANCESCA ZARAD.

Chicago, Ill., Nov. 1, 1920.

Blanche Consolvo, the American contralto, who recently joined the operatic forces of Mondovi, Italy, has had another success as Siebel in "Faust."

PHILADELPHIA.—N. Lindsay Norden's Second Presbyterian Choir gave an interesting service of music from the sixteenth, seventeenth and eighteenth centuries.

Levitzi Takes Holiday Before Opening Season



Mischa Levitzki With His Manager, Daniel Mayer, at Saugatuck, Conn.

One of the last outings which Mischa Levitzki indulged in before opening his season at Aurora, N. Y., on Nov. 1, was a week-end spent at Judah Rock, Saugatuck, Conn., the summer home of Charles Phelps Eno of Washington, D. C. The accompanying snapshots show other members of the house party, including Mrs. Ehle of Washington, Marcia Van Dresser, Gertrude Norman and Daniel Mayer, Mrs. Levitzki's manager. Mr. Levitzki will be away from New York until Thanksgiving night, when he will give his first recital of the season in Carnegie Hall.

KITTY BEALE

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- " 27—Los Angeles, Cal.
- " 29—Bakersfield, Cal.
- Dec. 1—San Diego, Cal.
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Photo by Mishkin

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Program-building Must Become Science Like Tone-Production, Ida Geer Weller Believes

Mezzo-contralto Says Song Recital Program Should Be a Perfect Whole from Which Nothing Can Be Subtracted and to Which Nothing Can Be Added Without Injury—Discretion in the Use of Encores

THE cheerfully large number of singers who are regulating their program-building by an intelligible standard includes Ida Geer Weller, mezzo-contralto, who recently added to her successes with a recital at Aeolian Hall. Asked to what she attributes her success, Mrs. Weller cites the twin principles of tone-production and program-building.

From the point of view of the audience, there are only two facts of possible interest about tone-production. Either it is good enough to be a perfect vehicle for the artist's interpretations, or it is so bad that the interpretations can be apprehended only as through a cloud, darkly.

"Program building," Mrs. Weller says, "must follow the example of tone-production in becoming more and more of a science. I do not mean by this that it must become routinized; quite the contrary. What American singers most need to learn in this respect is how to break away from the conventional without distinguishing themselves as freaks. At present they think it is enough if they sing their way with beautiful cold voices through a group of this and a group of that, just as any number of other technically well-trained singers could do, and add now and again a foolish little rose-and-girl-and-moonlight encore. I believe that a program should be so much a work of art that nothing could be taken away from it and nothing added to it without doing it some injury. Of course this does not deny the right to existence of a final group of



Ida Geer Weller, Mezzo-Contralto, Who Made a Brilliant Success in Her Recent Aeolian Hall Recital

songs whose names do not appear on the printed list. Such a group could be

given without the singer's resembling at all a star whom I once saw go on the stage for an encore without having decided what he'd sing when he got there.

Sustaining the Mood-Picture

"Personally, I do not even like to repeat a song until I have finished my announced program; such repetition seems to me to spoil the mood-picture which a singer should have planned to draw. By mood-picture I do not indicate the sort of program which in some instances has replaced, without improvement, the old stereotyped sort. I don't care for a program which finds room for songs of but one type, for a little of almost any one type, however lovely, goes a long way. Personality in program-building ought to appear not as a catering to any one sort of personal advantage of the singer, technical or temperamental, but should manifest itself in a wide range of emotion. It is for this purpose that a thorough technical training is so necessary.

"For my opening numbers at Aeolian Hall, I found an 'Ave Maria' by Cherubini and an aria, 'Nasce al Bosco,' by Handel, which neither Mr. LaForge, my coach, nor Mr. Spross, my accompanist, had heard before. After these I had a Grieg group, some French songs and some American. One man came to me afterward to tell me which song he had picked out of each group as his favorite. Other comments which came to me directly or through friends showed me that this was the unconscious principle on which I must have proceeded, to include in each group songs which were of varying emotional color, so that almost everyone would find at least one song in each group to suit his own strongest taste. Thus one man's choice fell on the 'Ave Maria,' 'Faith,' by Grieg; 'Un Doux Lien,' by Delbruck, and A. Walter Kramer's 'Phantasy.' Different as these may, superficially seem, there is one quality which runs through them all like a connecting thread. They are all sustained. In 'Un Doux Lien' by Delbruck, the voice part, it is true, is not; but there is a sustained melody in the piano part. And that leads me to remark on the importance of the accompanist's art. Where

should we singers be if it weren't for our accompanists? Yet we are often ungrateful enough to withhold their due of recognition.

"The way I prepared the Grieg 'Mountain Maid' is perhaps unique. Once, in preparing a sea-song for the Lockport Festival, I made a joke of myself with the people at the summer place where I was staying, by singing it whenever the sea was rough. I worked out the 'Mountain Maid' similarly this summer at Long Island, while I was tramping over the hills and through the woods. Many times I sang the songs of the Aeolian Hall program while walking over the Huntington golf course, between holes. Unless our art is an essential part of our own life, how dare we hope that it may ever become deeply significant to others? There are too many interesting things to do nowadays for people to sit through a recital out of mere politeness."

D. J. T.

NEW COURSES WILL GIVE IMPETUS TO ARMY MUSIC

Anthony Montani Leads Movement to Develop Musical Leadership Within the Organization

A movement to develop music in the army along the lines which existed during the war, is being made by the War Department, and special recreational and vocational courses have been organized in the various corps areas into which the country has been divided. The purpose as outlined by Anthony Montani, supervisor of the course, is not only to foster more and better music in the army, but also to bring the activities of army camp life and that of the community into close relationship by the interchange of talent for musical events.

The recreational course lasts for a period of three months and is designed to fit the student for leadership in the musical activities of camp life. A musical intent is sufficient to have one's application considered, but certain requisites must be met before permission for study will be granted. The vocational course lasts for nine months during which time intensive work is done under the constant direction of supervisors. This course is now in operation at eight different camps.

Aside from advantages which accrue to the soldier who is successful in being accepted for training, there is an increase in pay of from \$15 to \$25 a month.

Kurt Schindler Lectures for Cleveland Y. M. C. A. on Russian Music

Kurt Schindler delivered a series of lectures on Russian music, on Oct. 29, 30 and 31, in the Cleveland Y. M. C. A. Auditorium, on the following topics: Russian Folk-Song, Russian Opera and Russian Church Music, each lecture being illustrated with examples at the piano. The success of the course was so great that each lecture of two hours had to be prolonged by additional illustrations at the piano.



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Bridgeport, Conn.	" 28	Charlottesville, Va.	" 10
Baltimore, Md.	Dec. 13		

"The unusually sympathetic accompaniments of Florence McMillan added not a little to the program."—*Boston Globe*, Nov. 1, 1920.

"Miss McMillan, Mme. Homer's accompanist, always gave adequate and sympathetic support, and exhibited a beautifully warm and clear tone."—*Montclair Times*, Oct. 30, 1920.

"Throughout the program Florence McMillan accompanied in a perfect manner—her work was ideal."—*Utica Telegram*, Nov. 9, 1920.

323 West 75th Street, New York City

His Own Delicately Colored Music Scott's Vehicle at New York Début

THE second concert of the Philadelphia Orchestra Tuesday evening of last week, which followed the first by only a fortnight, brought about the New York début of Cyril Scott. The program occupied itself largely with his music and the young Englishman played piano and later conducted. The works exhibited were a piano concerto in C Major and two passacaglias for orchestra. None of them, to the best of the writer's knowledge, has been heard in this city before, though Mr. Scott's music is not a new story here. A movement from Bach's third Brandenburg Concerto for strings and the Fourth Symphony of Brahms preceded the new compositions, forming an approach in some respects too crushingly majestic. In effect, the order and arrangement of the program was questionable. It unavoidably exposed the new music to embarrassing, if unintended, comparisons that

could only be detrimental, and it did not enlist the attention of the audience at its freshest and most judicial. Mr. Scott will come in for a good deal of consideration these next weeks, however, and it may be that the public will be moved to a more pronounced acceptance of his work than seemed its inclination last week. The tribute, such as it was, looked primarily personal.

Mr. Scott's entrance took the audience unprepared, almost unawares. Before the house or even the members of the orchestra were still, before Mr. Stokowski had come out, the newcomer in dinner coat and black stock, serious, not to say somber of mien walked nonchalantly across the front of the platform and seated himself at the piano. He seemed nervous and his manner was anxious throughout the concerto. When it was over, he left the stage much as he had come on, after a few automatic bows. He took no chances with his memory and played the concerto with a manuscript score some two feet high before him. He neglected to have assistance in turning the pages and as a result almost had trouble in some fast passages. He has ample technique for his difficult work, velocity and rhythm. But for all that, his piano playing is in no way big or impressive.

Idiom is Debussyan

The concerto is tenuous in musical substance, rich in effects of color and timbre. Brass is used not at all, harps, triangles, xylophones, celesta to excess. Percussive and pulsatile instruments have free play. Delicate to thinness, the work might have stood fairer chances and effected deeper impressions in smaller, more intimate surroundings. In Carnegie Hall, the exiguity of its materials overcrows its decorative features, its often arbitrary conceits and effects, its atmospheric traits. The piano busies itself with incessant and overlaid figuration. In the third movement it has something approaching an elaborate cadenza. The second, by virtue of a well-defined atmospheric beauty surpasses the others. The theme of the third is kin to some of Percy Grainger's fancies. The movement contains a fugato of no purpose more profound than a gesture of classical deference. But the idiom of the music is Debussyan. Scott cannot liberate his imagination from the spell of the faun and his afternoon dreamings. The poetic purposes of Debussy remain foreign to the Englishman, however. His pretty tinklings and tonalizations mean little beyond isolated experiments in graceful sound effect. No large object is served by these duets between piano and celesta—nothing beyond emphasizing the ethereal tone quality of the latter. And when all is finished, the thin, shallow music has come to no issue of weight.

Passacaglias on Irish Tunes

The passacaglias, which Mr. Scott conducted with generous exuberance of bodily movement, are based on Irish tunes, the first a "Famine Song" of somber character, the second a lusty dance, "The Poor Irish Boy." It was a mere coincidence but certainly Mr. Scott's misfortune that these works came on the heels of another passacaglia—the stupendous one that forms the last movement of the Brahms symphony. The young composer tempted fate in essaying the forbidding learned form. He lacks its fundamental requirement—skill in variation and development, the capacity for melodic exfoliation. He can do little else than reiterate the melodic basis in different instrumental raiment with generally pallid counterfigures. Reiteration is, of course, the basis of the passacaglia form, but not such bald repetition. Both compositions are monotonous, the second less so because its engaging theme is more enlivening. Both follow much the same instrumental fashion, with liberal and often gratuitous percussive displays and a similar noisy play of sonorities at the close. Of such devices were not the passacaglias of the

masters, and surely Mr. Scott does little either technically or by assimilation of its style and spirit to justify a reversion to the form.

Mr. Stokowski conducted the Fourth Symphony of Brahms much as he did the third two years ago, in a spirit more pertinent to Tchaikovsky. He came closest to the truth in the andante, which had some of the sensitiveness of real poetry. The Bach moved with ponderous and sluggish tread and the string body sounded thick. For that matter, the wood wind choir, and notably the flute, had its shortcomings during the evening. H. F. P.

LHEVINNE AND TIFFANY DELIGHT DALLAS PUBLIC

Pianist Plays with Schubert Choral Club—Zoellner Quartet Brought by University Club

DALLAS, TEX., Nov. 10.—The Schubert Choral Club presented Josef Lhevinne, pianist, in the Municipal Auditorium, Thursday evening, before an audience of 1000. He was tumultuously applauded and had to give many encores. The club sang a group of three songs and were compelled to repeat one of them. Two Texas composers were featured on its program: John M. Steinfeldt, of San Antonio, and Frank Renard, of Sherman, who was at the piano during the singing of his composition, which had to be repeated. Myrtle McKay, the regular club accompanist, was excellent in the other two numbers. Julius A. Jahn, the director, was congratulated on the progress the club had made. Mrs. W. S. Bramlett, president, assisted by officers and members of the club, held a reception after the concert for Mr. Lhevinne and Mr. Renard.

On the same night the Scottish Rite Octet sang to a large audience at the City Temple, under the auspices of the University Club of Dallas, with David E. Grove at the piano. The organization met with a cordial reception.

On Monday night E. G. Council presented Marie Tiffany in concert at the Coliseum to an audience approximately of 1200. Miss Crangle was accompanist. Miss Tiffany sang seventeen numbers and responded to numerous encores. Miss Crangle played a group of three piano numbers and was recalled for another.

Tuesday evening the Zoellner Quartet was presented at the City Temple by the University Club of Dallas. The audience greeted the musicians with enthusiasm and compelled them to add extra numbers to their program. C. E. B.

Children's Symphony Concert Opened by Damrosch

Aeolian Hall again held its capacity audience last Saturday morning, when Walter Damrosch and the New York Symphony introduced very little folks into the intricacies of an orchestral program. Following a short talk on Imagination in Music, which inspired the audience to understanding mirth, the orchestra presented Weber's "Freischütz" Overture, the Andante and Minuet from the Handel "Clock" Symphony, two Russian folk-songs by Liadoff and finally Strauss's "Dragon Fly." F. G.

Piastro to Follow Up New York Success With Tour of Country

Due to the success scored at his two Carnegie Hall recitals by Mishel Piastro, the latest of Russia's violin geniuses, the S. Hurok Musical Bureau is engaged in arranging his forthcoming tours. Mr. Piastro has been engaged to appear as soloist with the Chicago and Cincinnati Symphonies and two appearances with both the Boston and Cleveland Symphonies. In addition to his orchestral engagements, Mr. Piastro will be heard in all the large cities of this country, completing his season with a tour of the Pacific Coast late next spring. Mr. Piastro will give his third Carnegie Hall recital of the season on Christmas night.

SCHIPA COMMENDED IN BOSTON RECITAL DEBUT

Chicago Tenor Appears Both as Violinist and Composer—Miriam Berson Makes Bow

BOSTON, MASS., Nov. 10.—Tito Schipa, tenor of the Chicago Opera, gave his first Boston recital last evening at Symphony Hall before an enthusiastic audience. He confirmed the favorable impression of his operatic ability by an admirable performance of arias by Wolf-Ferrari, Lalo and Massenet. His voice is a true tenor and has unusual warmth and volume as well as sweetness.

Unlike many operatic stars, Mr. Schipa has had training along other than vocal lines. He is a pianist and a composer. Last evening an effective "Ave Maria," one of his latest works, was well received by the audience. Another interesting novelty was "Princessita" by J. Padilla.

Mr. Schipa was recalled many times to the footlights. Mr. Longas played the accompaniments in a capable manner.

Miriam Berson, soprano, gave her first public recital, also last evening, at Jordan Hall to a good-sized, friendly audience. She chose a program which included folk-songs and an aria from "La Gioconda" as well as many concert songs. Among the latter were three effectively written numbers by Howard D. McKinney, who was obliged to rise in his place in the audience and share the applause for his "De San'man's Song," "In My Soul's House" and "Salutation to the Outdoors."

Miss Berson displayed a voice of excellent quality and wide range. Edith E. Torry played the accompaniments efficiently. J. T.

Huge Audience Greet Merle Alcock at Her First Fort Worth Recital

FORT WORTH, TEX., Nov. 6.—One of the largest concert audiences ever seen in Fort Worth greeted Merle Alcock at her initial appearance here Monday night, under the local management of the Euterpean Club, when she sang a well-diversified and enjoyable program. Every group was encored and the charming little Russian lullaby, "Tiappa," by Moussorgsky had to be repeated. This was the initial concert of the Euterpean Club course of three concerts, given at popular prices. C. G. N.

Helen Hopekirk Will Divide Her Time Between Boston and Scotland

BOSTON, Nov. 1.—The many friends and pupils of the noted composer and pianist, Helen Hopekirk, gave her a warm welcome, recently, on the occasion of her return from her native city of Edinburgh, Scotland, to her adopted home, Boston. She now plans to divide work every year between these two cities—wintering in Boston, and summering in the Scottish capital, where she already has a growing clientele. C. R.

Japanese Folk-Songs Exemplified in Gertrude Ross's New Cycle

Frances Sonin, American soprano, is using on her Japanese programs two numbers, "Fireflies" and "Butterfly," from the Japanese cycle, "Art Songs of Japan," by Gertrude Ross. The words are translated from ancient Japanese poems, and the melodies are based on authentic Japanese musical themes. Mrs. Ross has given a very dainty and modern touch to each song in the cycle which is being used extensively illustrating Japanese folk-song.

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TOLEDO WELCOMES FAVORITE ARTISTS

Braslau and Edward Johnson
Hailed in Second Concert—
Gabrilowitsch Plays

TOLEDO, OHIO, Nov. 6.—Two stellar attractions held the attention of the musical public last week. On Monday evening, the second concert of the School Teachers' Course brought Sophie Braslau, contralto, and Edward Johnson, tenor, to Scott Auditorium in a joint recital, a re-engagement from their tremendous success of last season. Rarely do Toledo concert-goers show such enthusiasm and decided approval as they did for these two singers. The program was one of great variety and included many modern songs in the Russian, English and American schools. Mrs. Ethel Cave-Cole accompanied Miss Braslau and Edgar Nelson played for Mr. Johnson.

On Thursday evening the first number of the Toledo Piano Teachers' Associa-

tion opened the course in Scott Auditorium with a recital by Ossip Gabrilowitsch. It was a sold-out house with many seats on the stage, and was a huge success for the Association, which for the past three years has been working so faithfully to bring the piano recital into its own in this city. Mr. Gabrilowitsch played an all-Chopin program, which included the B flat Minor Sonata, and we heard Chopin played as we have rarely heard it before. Especially interesting was his reading of the Sonata and twelve of the Preludes. J. H. H.

Clifton Wood Shows Serious Art in Boston Recital

BOSTON, Nov. 9.—Clifton Wood, baritone, gave a recital in Steinert Hall last evening, accompanied by Mrs. Margaret Gorham Glaser at the piano. Mr. Wood sang conscientiously throughout, taking great care to enunciate properly and to give the emotional value which each number called for. His voice was generally pleasing and well handled in many heroic passages. The accompaniments played by Mrs. Glaser were efficient throughout. J. T.

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Riesenfeld Sees "Movie" Theater As Trial Ground for Young Talent

Director of Three Broadway
Houses Says He Prefers to
Take the Young Artist on
the Way Up, Rather Than
the Great Names on the
Way Down, from the
Heights—Some Artists Who
Have "Graduated" from His
Theaters

"I CATCH MY SINGERS YOUNG," said Hugo Riesenfeld, laughingly the other day, "and then I see that they get their training. They stay in my Rivoli, Rialto and Criterion for a year or two in all and then I want them to leave me. If they are not fit to go higher after two years or so I feel that I have made a mistake."

The director of three of the five motion-picture theaters on Broadway was discussing the incidental programs that he builds around the feature pictures at his houses. Some one suggested that it would be better policy from the box office standpoint if he got one singer with an established reputation instead of three or four or five—and sometimes a chorus—whose names are unknown to the New York public.

The man who supplies music to 5,000,000 persons a year smiled. "Maybe if I hired a theater for a month and put on performances to catch the public and their pennies that would be the best way," he said, "but it is my hope that my three houses have become New York institutions, to which the public goes on faith. You know that I advertise my attractions and yet time and again patrons, after they have presented their tickets at the door, ask my attendants what feature picture is being shown. I might accuse the person who does that sort of thing of being blind or careless. Instead I accept it as a compliment to the management. The public takes us on faith."

"Now," said the director, "we can tell you how that faith is obtained. I might make the usual bromidic remark and tell you that we have kept faith with the public, that we have given them good shows and good pictures. However, that is not for me to say. The houses speak for themselves. What I do wish to make clear is that the American public is eager to recognize talent more than names if the managers will give it half a chance. Of course, if you can give the people both famous names and great talent you have the ideal combination. We can do that in our pictures, but not in our music. So we aim at talent rather than fame. A critic once said about our houses: 'There they take the young artist on the way up when he has a real voice or real dancing ability and the enthusiasm of youth. Others have tried to exploit the public by engaging singers and dancers on their way down from the heights, merely because they knew the names would attract attention. The Riesenfeld method has succeeded.'"



Photo by Arnold Genthe

Hugo Riesenfeld, Director of Three of
New York's Leading Motion-Picture
Houses

A glance through the programs of the Rivoli, Rialto and Criterion showed how much those theaters had done for their artists. First on the list was Anne Roselle who, as Anne Rosner, sang at the Rivoli and Rialto and delighted hundreds of thousands with her delightful soprano voice. Miss Roselle is now with the Metropolitan Opera Company. Marion Rudolph, under the name of Marion Chamlee, sang solos at the same houses before he, too, joined the Metropolitan forces. Jeanne Gordon, contralto, and Helena Marsh, mezzo, are in the same company.

The Chicago Opera took two singers from the Rivoli and Rialto to the Metropolitan's three. Carmen Pascova, mezzo, joined the Windy City organization last year after a year with the two Broadway houses. Ralph Errolle, tenor, is in the same company.

Vincent Ballester, baritone, whose singing with the Gallo forces only a few weeks ago was one of the treats of the opera season presented by that organization, is a recent graduate from the Riesenfeld theaters. So is Count Basano, basso, who was known as Grimaldi to the motion-picture music fans.

Others who have achieved success and moved on are almost too numerous to mention. Among the best known are James Harriot (Colin O'Moore), tenor, who has been singing in concert with much success; Greek Evans, baritone, with the Scotti opera forces; Desire De-frere, baritone, with the Covent Garden opera; Mary Ball, soprano, with the Toronto Opera Company; Jean Cooper, contralto, well known in the concert field; Regina Vicarino, soprano, who is singing in opera in South America, and Blanche da Costa, soprano, who has achieved success as a concert singer.

Luisa Tetrizzini, coloratura soprano, will give her first New York recital in the Hippodrome on Sunday evening, Dec. 5. She will be assisted by Max Gagna, cellist; Francesco Longo, pianist, and J. Henri Bove, flautist.

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Florence Easton Soloist with Damrosch Orchestra

Walter Damrosch evidently has great faith in Henri Rabaud's E Minor Symphony. He has produced it here several times, the last a year or two ago, and though it created no noticeable stir at that time he devoted the better part of another hour to it at the New York Symphony concert in Aeolian Hall Nov. 7. Another hearing merely bore out the earlier impression. The symphony is skillfully made music, sometimes disclosing a real emotional basis, sometimes achieving its effects by means of palpable artifice. Throughout the hand of the adroit manipulator of orchestral materials may be felt. But in the last analysis—and even discounting the genuineness of the feeling behind the surging first movement—the work is a carpentered production, the deed of a modern *Kapellmeister* with the idiom and methods of several modern masters at his fingers' ends. Most frequently Mr. Rabaud invokes Wagner, occasion-

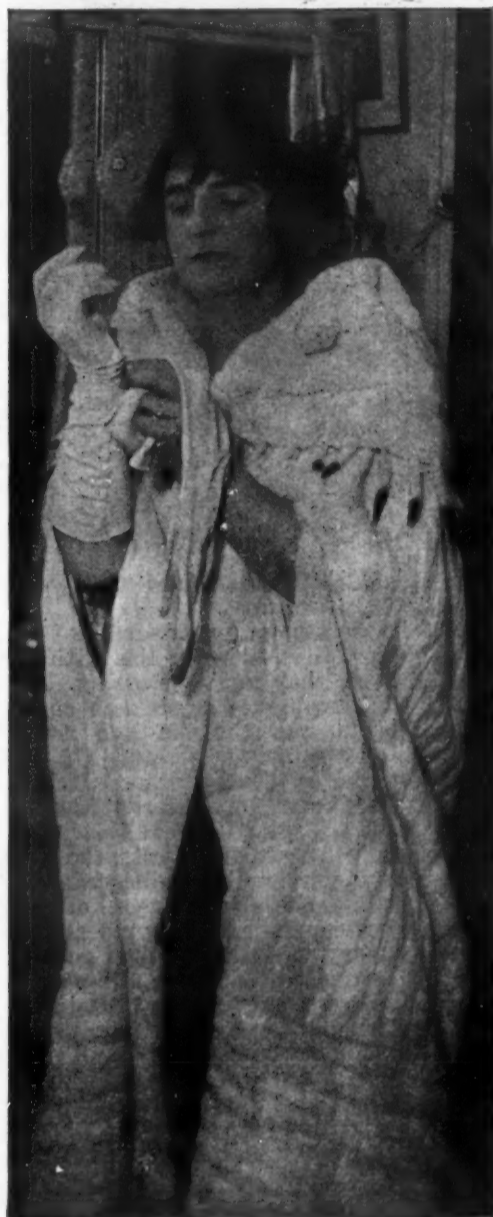
ally Tchaikovsky, Massenet, even Grieg. His ingenuity of scoring, however, considerably surpasses his faculty for true development of his materials and, like all composers so inhibited, he has recourse to thematic repetitions rather than working out. The use of thematic community is of slight significance in a work that has so little to say. The real futility of the symphony lies in its unoriginality, in the fact that everything it does has been done better by others. Mr. Damrosch's forces played it with great energy, and the last two movements (the weakest) came in for a cordial reception.

The remaining orchestral numbers of the concert were the "Lohengrin" prelude—which received a slovenly performance—and Tchaikovsky's Fantasia on Shakespeare's "Tempest." One seldom hears the latter, and with good reason, though its portrayal of the storm is noisily effective. Despite the inferiority of ideas, the composition was not unwelcome in view of the incessant repetitions of the "Romeo and Juliet" and "Francesca,"—superior though they are. Mr. Damrosch might even find the continually neglected "Hamlet" worth a resurrection or two.

Florence Easton's delivery of "Dich, Theure Halle" and Elsa's "Dream" was the real event of the concert. What joy passing words after so much inferior singing to mark the glorious voice, the superb style, the matchless enunciation of the Metropolitan's greatest artist! Here are vocalism, schooling, authority, breadth and splendor of utterance, worthy of the days when there were giants on the operatic stage. And how it all whetted the appetite for Miss Easton's approaching *Elsa*!

H. F. P.

Record Offer for Germaine Schnitzer in South America



Germaine Schnitzer, Noted Pianist, Who Will Tour Latin-American Countries

Arrangements are under way to bring Germaine Schnitzer, distinguished Austrian pianist, to South America for a concert tour during the summer of 1921. It is said that the terms of the contract call for the highest remuneration ever paid a woman pianist in that country.

Mme. Schnitzer is still in the United States, but is preparing to leave in January to go on an extensive concert tour of Europe. During the last few months she has been unable to keep a number of engagements, owing to the sickness of her husband and children, but her many friends will be glad to hear that all is well again with the family of this noted artist.

Hempel and Laurenti Delight Buffalo Musicians

BUFFALO, N. Y., Nov. 3.—Frieda Hempel and assisting artists gave the first concert of the Musical Arts Company before a large audience, on Nov. 2. The *fiorentina* numbers, which were sung with the assistance of the flautist, A. Rodeman, brought her the greatest measure of applause, but these were not commensurate with her singing of the Reger, Schumann and Schubert songs, given with English text, and sung with exquisite charm. Mario Laurenti, baritone, made an excellent impression. Both Mme. Hempel and Mr. Laurenti were recalled many times. Coenraad V. Bos accompanied Mme. Hempel, and N. Val Peavy served in similar capacity for Mr. Laurenti. F. H. H.

Jacques Thibaud writes from London that he has "just finished a splendid tour of England and Scotland, and is leaving for Paris." He will sail for America early in December for a long tour.

LHEVINNE RECITAL STIRS SAN ANTONIO

Chaminade Choral Society Sponsors Pianist's Visit— Tour of Mexican Band

SAN ANTONIO, TEX., Nov. 6.—The notable musical event of the week was the appearance of Joseph Lhévinne in recital, Friday night, Nov. 5, in Beethoven Hall, when he created a great and legitimate sensation. The attendance was exceptionally large for a piano recital and Lhévinne was unable at times to proceed with his program, so continued was the applause. A superb exhibition was given of poetic insight, exquisite refinement and finesse. The Chaminade Choral Society, who, in conjunction with the Tuesday Musical Club, presented Lhévinne, sang two numbers with Hilda Briam in a soprano solo. The songs showed admirable work on the part of the director, Julien Paul Blitz. Flora Briggs accompanied efficiently.

A week's engagement of the Banda Mexicana de Estado Mayor, under the auspices of the Mexican Trade Bureau of the San Antonio Chamber of Commerce, was a colorful event and exemplified the valuable part which music may serve in the fraternization of nations. A formal concert introduced the band and its distinguished leader, Melquiades Campos, Oct. 30, and Beethoven Hall overflowed with an audience whose applause amounted to a continuous ovation. The band numbers 102 skilled musicians and is splendidly balanced. Fifteen or more concerts were given in public parks and plazas, schools, hotels and civic clubs. The band is making a tour of American cities en route to Alaska.

At the fortnightly meeting of the Tuesday Musical Club, Nov. 2, at the home of the president, Mrs. Eli Hertzberg, a continuation of the study of music of the classical period was the afternoon's program, under the direction of Mrs. Alfred Ward. Roy Wall, a local baritone, reviewed and illustrated the style of Handel and Mozart. Two artist pupils of Clara Duggan Madison who gave piano numbers were Larue Loftin and Floy Menger. Martha Mathieu, with Mrs. Edward Sachs at the piano and Mrs. A. M. Fischer at the organ, gave vocal numbers, as did Mrs. Edward Schmuck and Mrs. Lulu Richardson Deane. The accompanists were Mrs. Lawrence Allen Meadows, Mrs. Lafayette Ward and Emmy Gieseke.

G. M. T.

Helen Stanley Charms in Carnegie Hall Recital

Helen Stanley, soprano, made her first New York appearance of the season, in recital at Carnegie Hall on the evening of Nov. 8. The singer, who was compelled to cancel three important dates with the Boston Symphony recently on account of a severe attack of laryngitis, was not in her best form, but sang exceedingly well, nevertheless, the traces of indisposition being evident chiefly in her breath control and an occasional huskiness. The lovely quality of the voice was evident, however, throughout the program.

The program was an inclusive one, ranging from Peri's "Euridice," to songs by contemporary Americans. Particularly good, was a group by Grieg and Alnaes sung in the original. Of the French group, Massenet's "L'Eventail" was given with much charm, also Widor's "Contemplation" sung by request. As encore to this group, Miss Stanley sang Hahn's "Si Mes Vers Avaient des Ailes" which, although sung rather slowly, and with a questionable bit of dynamics in the second stanza, was a convincing piece of singing. The final group in English, was interesting, the best being, probably, Howard Barlow's "Margaret," which was a charming song very well sung.

Ellmer Zoller was the accompanist.
J. A. H.

Florence Mulholland, contralto, will use "Mither Heart," by William Stickles, which she has recorded for the Pathé in her concerts this season. Another Stickles song which is being widely used is "Who Knows," with which Justin Lawrie, tenor, scored a success at the Maine Festival last month.

There Was No Adverse Criticism From the New York Papers



Press opinions of RALPH LEOPOLD

Aeolian Hall Recital, New York City,
October 26, 1920.

Ralph Leopold entertained a large audience at Aeolian Hall last night when he offered an interesting programme of piano music. The Bach music he gave with a technic swift and sure and with fine clarity of style. His general work showed advancement on the poetic side of his art. The Beethoven Sonata was given with musicianly taste throughout and the slow movement was noteworthy for musical feeling.—*New York Herald*, Oct. 27th, 1920.

In the evening Ralph Leopold played a program of Bach, Beethoven, Chopin, Liszt, Rachmaninoff and Balakirew numbers. Mr. Leopold, who played here for the first time last season, again exhibited sound musicianship and playing.—*New York Tribune*, Oct. 27th, 1920.

Mr. Leopold's audience was large, fashionable and appreciative. As an interpreter of the classics he has admirable qualities. In his performance of the Bach-d'Albert Preludium and Fugue his octave work was superb, the polyphony was clearly presented and his tone was luscious. Beethoven's Sonata, Op. 31, was played with a thorough understanding of its artistic worth. It was eloquent, technically brilliant and richly colored in its dramatic import.—*New York American*, Oct. 27th, 1920.

Mr. Leopold has a smooth, singing tone and delicacy in light passages that belong to the romance of youth. His audience was large and most appreciative.—*The Morning Telegraph*, Oct. 27th, 1920.

Ralph Leopold reappeared before a large audience in Aeolian Hall last night. He gave an unaffected, musicianly and clean-cut performance.—*The New York Times*, Oct. 27th, 1920.

It was when he came to his finishing group of more unfamiliar snatches that Mr. Leopold, who is something of an impatient explorer, grazed the high places. Liszt's D flat major Consolation, Arnesky's "By the Sea Shore"—a literally Black Sea, no doubt—Rachmaninoff's Humoresque and Balakirew's second Scherzo—here were things to capture interest and some little fascination.—*The Sun*, Oct. 27th, 1920.

Ralph Leopold displayed his usual sound musicianship. And that does not intend to condemn Mr. Leopold's splendid work with faint praise. It was in two Chopin Mazurkas that his crystal, clear-cut fingering and fine sense of musical values were most appreciated.—*The Evening Mail*, Oct. 27th, 1920.

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FLORENCE HINKLE SOPRANO

Sang at her Recital at Aeolian Hall, New
York City, November 8th, 1920

"CELLE QUE JE PREFERE"
"ALOUETTE ET CIGOGNE"

By FELIX FOURDRAIN

"COME WITH ME"
By H. T. BURLEIGH

G. RICORDI & CO., INC., 14 E. 43rd Street, New York

[Continued from page 36]

parts of the country. For Edinburgh alone, over 450 choirs, singers and instrumentalists from adjacent districts entered for the May Festival. There were also competitive festivals in Glasgow and other cities.

Among the choruses, the Orpheus Club of Glasgow occupies a unique position, so colorful is its singing, almost orchestral, suggesting "far-away, unutterable things" as Bantock wrote after hearing them. His "Death Croon" as they sang it, was a real experience, unlike anything I had ever heard. The good genius and conductor of the club is Hugh Robertson, who has infused a fine spirit of brotherhood into it. They lately engaged the London String Quartet for one week in Glasgow, Mr. Robertson believing that a string quartet is the finest study for a choir. This London organization also played here, giving all the Beethoven Quartets in chronological order, in three days, to full houses.

There is also an Edinburgh Bach Society, which holds frequent meetings through the season, and produces many rarely heard works of Bach. For instance, Professor Tovey played at one, Inventions, Sinfonias, French Suite, and Partita, etc. At the last the Missa Brevis in A, a work for chorus and orchestra was given and the Brandenburg Concerto.

You ask me about the talent of the

Scottish student. The country is full of it, but it is too seldom really developed. One quality I find most refreshing, the all-round interest students have for music, as differentiated from pianism. They are just as keen about orchestras, string quartets, etc., as piano recitals, and are, I think, better grounded in musical fundamentals than the average American student.

The Scottish musical education is principally carried on after school days by attendance at concerts rather than by individual study. The American student begins to specialize just when the Scot ceases work, after school days are ended. There are many descendants here of the servant who received the one talent and buried it in the earth.

The standard of pianism in America,

Cyril Scott Compositions Test Quaker City's Taste for Moderns

English Composer Heard as Soloist and Conductor in Philadelphia Orchestra's Program—Boston Symphony Makes First Appearance with Garrison as Soloist—"Otello" Offered by Lyric Federation

PHILADELPHIA, Nov. 8.—The appetite of Philadelphians for radicalism in music was emphatically tested last week by a generous introduction to the artistic doctrines of Cyril Scott, as composer for the piano and for full orchestra, as virtuoso and as conductor. To record that the audiences at the Philadelphia Orchestra concerts on Friday

afternoon and Saturday night in the Academy were open-mindedly responsive is to repeat what has been said of the favor accorded here to other pioneers. From the standpoint of professional criticism, the innovations of Leo Ornstein were viewed with alarm several years ago when his cacophonous art was presented here under Mr. Stokowski's ægis. But the oddities disclosed did not appear to offend the average auditor.

The less deliberately freakish, yet unconventional, methods of Mr. Scott enjoyed a similar freedom from repudiation. After the conclusion of that singular Concerto in C Major, with its neutral harmonies, whole tone progressions and original developments of Debussyan devices, the English composer's efforts were most heartily acknowledged.

It must not, however, be understood that music à la Scott is mere sensationalism for its own sake. There are passages of exquisite beauty in the concerto, notably in the poetic *adagio*, and the percussive effects are evocative of thrills. One of the most uncommon features of the score is the abundant use of celesta and harps, not so much as a background, but as a reinforcement of the piano voice. The effect almost of some novel instrument is achieved. Mr. Scott gave a sound and sincere reading.

His other contributions were two *Pasacaglias* for orchestra, which he directed. Both are built on Irish folk airs and are lavishly adorned with modern instrumentation exhibit of ingenious contrapuntal fancy. The second of the pair is in flavor not unlike Percy Grainger's rollicking "Molly on the Shore."

Mr. Stokowski submitted excellent readings of the first part of the Bach "Brandenburg" Concerto, No. 3, and of the deeply introspective Fourth Symphony of Brahms.

For the opening concert of their season here on Monday night the Boston Symphony Orchestra submitted the mildly interesting Enesco Symphony in E Flat. Mr. Monteux gave a creditable interpretation of the complex score. The individual work of some of the choirs was, however, occasionally ragged. Other numbers were César Franck's Prelude, Chorale and Fugue, scored by Gabriel Pierné, and the "Leonore" Overture, No. 3.

Mabel Garrison, the soloist replacing Helen Stanley, indisposed, revealed to advantage her light but facile vocalism in David's florid aria, "Charmante Oiseau," and the lovely "Mia Speranza Adorata" by Mozart. Mr. Laurenti, responsible for the flute obbligato in the David number, deservedly shared the applause with the soprano.

"Otello," the Italian Lyric Federation's bill at the Metropolitan on Thursday evening, naturally taxed the resources of that ambitious troupe more than any previous offerings of its checkered season. Carlo Marziani contributed both histrionic and vocal vigor to his performance of the name part and missed, as do most of its interpreters, the true grandeur of its tragic opportunities. P. Mazzoni enacted *Iago* on broad melodramatic lines. His virile baritone proved one of the most satisfying features of the evening. There was a rather weak and uncertain *Desdemona* in Miss Zucarini, and an excellent *Ludovico* in that admirable basso, L. Diechi. The superb score seemed somewhat to overwhelm the earnest efforts of Conductor Guerrieri, and lack of sufficient rehearsals was often only too apparent. Verdi's tragic masterpiece is so infrequently given here that, despite defects, the production deserved a larger audience.

H. T. C.

New York, Boston and the larger cities, is much higher than here. And yet the Scottish people, with their instinctively musical natures, and their fine mentality, could accomplish as much artistically if they would only cast out the devil of complacency and satisfaction with the existing order of things.

A year or two at German music schools, where the art of pianism is not taught, and insisted upon, as in Vienna, Paris, and now America, has been supposed, in the past, to be quite the finishing touch, therefore, most of the playing I have heard aside from concert artists lacks beauty and variety of tone, freedom, fine phrasing and incisive rhythm. Also the American student is eager to use what he has learned, regardless of whether he actually needs to earn his living or not. The Scottish one, unless he "needs" to earn his living, seldom dreams of emerging from the chrysalis amateur stage to the professional ranks, forgetting that gifts, if not used, become rusty. Curiously enough, along with the complacency I spoke of, there exists, also, a certain self-depreciation which hinders. One so often hears people say, "I haven't enough talent to make it worth while." And these very people could do a great deal if they were stirred up.

The pupils who are studying with me here are working zealously. Intelligence is a prominent quality of the Scottish student. They are not superficial, they cannot make a show without knowledge, but when they understand, they can work out principles with fine mentality.

I am only giving my impressions after one season, and I may be mistaken in much, but I have observed with great curiosity and interest, have talked with many about it, and heard the playing that prevails. It is naturally musical playing, but not beautifully expressed. At the same time, the first year after a war is hardly the best time to judge of the musical progress of a nation. Music was only pursued during those war years to give pleasure to the boys in the army.

I have tried to give you a little idea of the musical activities here, though I have spoken principally about Edinburgh. The Paterson Scottish Orchestra plays also in many of the smaller cities, and there are constant choral concerts all over Scotland of very good quality. We occasionally have our blood stirred by the bagpipes, too! And heard among the hills, at a safe distance, nothing is more romantic and heart-stirring, except perhaps the sunset bugle call from the castle on a soft spring or summer evening.

PRIZE FOR NATIVE WORK

Second Contest Is Announced by Leader of Goldman Band

Edwin Franko Goldman, conductor of the Goldman Concert Band, is again offering a prize of \$250 for the best composition for band by an American composer. The composition must be conceived originally for band and may be in the form of an overture, grand march, suite in three short movements or a symphonic poem. Last season's contest brought to light some remarkably fine works. The prize was won by Carl Busch of Kansas City. Besides receiving the prize which is offered by Mr. Goldman the work of the winning composer will be published by a leading house. All manuscripts must be submitted in score form before April 15, 1921. The prize-winning composition will be given its first performance sometime in June at Columbia University by the Goldman Concert Band, when Mr. Goldman will grant the fortunate composer the privilege of conducting his own work. The Goldman Concert Band will inaugurate at Columbia University early in June its fourth season of what have been the most remarkable summer concerts in New York.

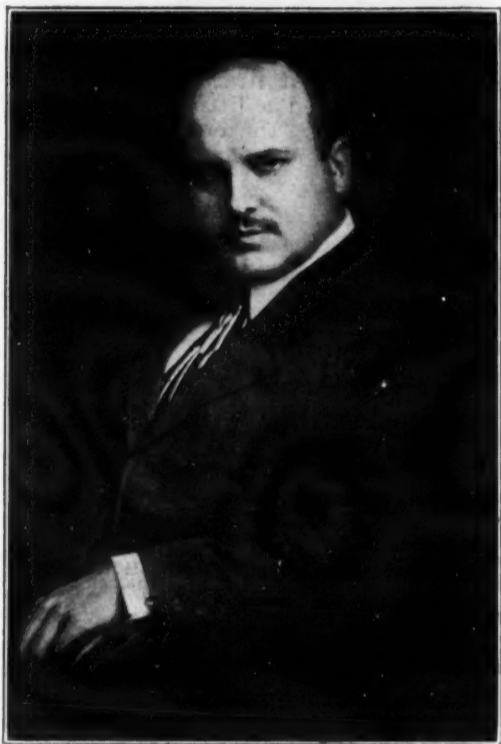
Composers who desire to submit compositions in the contest are requested to communicate with Edwin Franko Goldman, 202 Riverside Drive, New York City, in order to secure definite information about the rules.

Hans RISCHARD

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Zoellners Touring Mid-Western States

LOS ANGELES, CAL., Nov. 6.—The Zoellner Quartet has gone East on a tour that will take it through the Middle Western States and carry it home again in January. After a month or two here and giving several recitals, the quartet will make another Eastern trip in the spring.

The Special Fall Issue of **MUSICAL AMERICA** is receiving many compliments on its size, beauty and completeness of musical survey of the country. Los Angeles seems to stand second only to New York and Chicago in the patronage and representation in this issue. Local dealers who handle **MUSICAL AMERICA** had to double their orders to supply the demand.

W. F. G.

Bauer Again Welcomed by Host of Chicago Admirers

CHICAGO, Nov. 8.—Harold Bauer appeared in recital in Kimball Hall Sunday afternoon, and found the hosts of his admirers too many for the capacity of the hall. As with Ossip Gabrilowitsch the preceding Sunday, the stage was packed with those who could not be seated elsewhere. He gave an authoritative and musicianly reading of a difficult program, and ended his concert with a group of Ravel and Debussy numbers: "The Gallows," "What the West Wind Saw," and "The Interrupted Serenade." These were splendidly played, if there be such a thing as an authoritative reading of Debussy's compositions, but of themselves they gave the impression of immaturity.

F. W.

Doris Madden Opens Garden City Series

A series of four Friday evening recitals, under the patronage of St. Mary's Cathedral School, is being directed by Frances Graff Newton, in the ballroom of the Garden City Hotel. The series opened on Oct. 29, with a piano recital by Doris Madden, Australian pianist. Miss Madden was well received in a program which included numbers by Bach, Beethoven, Debussy, Scriabin, Blumenfeld, Deet and Liszt. The remaining events of the series will present Winston Wilkinson, violinist, with Marie Maloney at the piano; Mary Mellish, soprano, with William Reddick accompanying, and David Bispham, with Emily Hartford at the piano.

Fabrizio's Tour**Extends North to Nova Scotia**

Carmine Fabrizio, Boston Violinist

BOSTON, Nov. 7.—Carmine Fabrizio, violinist, of this city, has returned to his home at the Hotel Hemenway for the winter. He has entered upon a concert season of unusual activity which commenced with an appearance at Akron, Ohio, and which will take him as far north as Nova Scotia.

Mr. Fabrizio is a keen athlete and during the summer months at Camp Veritas, Lake Champlain, and at Middletown, Conn., where he prepares his winter's

programs, he devotes many hours each day to baseball, swimming, quoits, billiards and tennis. An ardent Harvard rooter, Mr. Fabrizio is a constant attendant at the football games at Soldiers' Field.

Mr. Fabrizio is industriously occupied studying and enlarging his repertoire with Charles Martin Loeffler, and is enthusiastic over his class of pupils, some of whom are teaching and appearing in public.

JUNIOR MUSIC CLUB OF MIAMI HOLDS CONTEST**Original Dancers Rewarded at Meeting of Students—Local Artists Appear in Recitals**

MIAMI, FLA., Nov. 3.—The meeting of the Junior Music Club last Saturday was given over to the contest in original dances and brought forth an unusually large number of contestants. In the Polk division, the winner was Rose Carrington, the second award going to Dorothy Dennis. In the children's division, Billy Jones, aged five, won first place, and her small sister was awarded a prize not listed on the official program for an impromptu creation. Others who appeared on the program were Ruth Graves, Elizabeth Graves, Evelyn Brown, Betty Long, Margaret Nimmo, Martha Mell and Evelyn Brown.

The Turner Music Company presented Gladys Rice, soprano, and Adeline Packard, violinist, in a joint recital featuring re-creations in a tone test with an Edison machine on Nov. 1. There were several hundred persons present and the program was delightfully given.

Mrs. M. S. Bobst announces that she will open a musical kindergarten at her home on Nov. 8. Mrs. Bobst is a student under Patty Hill, the author of kindergarten text books. Portia Powers will have charge of the music.

Edwin T. Clark, chairman of the music committee of the "Y" singers, has announced that arrangements have been made to bring on soloists for the winter's concerts, and that the first of these will be Mme. Greta Challen Berg of Jacksonville.

Mrs. Lillian McKinney has arrived from Chicago to take charge of the voice department of the Florida Conservatory of Music and Art, and appeared as soloist at the Trinity Episcopal Church last Sunday. Mrs. McKinney studied voice in Chicago for many years and has been a teacher in Chicago and Chattanooga, Tenn. She succeeds Mme. Caro Roma at the conservatory.

A. M. F.

Schmitz Gives Illustrated Lecture on French Music at Oberlin, O.

OBERLIN, OHIO, Nov. 5.—The first artist recital of the course at the Oberlin Conservatory of Music was given in Finney Memorial Chapel last Tuesday evening by E. Robert Schmitz, the French pianist. Besides a group of Chopin, the program was devoted to modern French music. On Tuesday afternoon M. Schmitz gave an interesting illustrated lecture before the faculty and students of the Oberlin Conservatory, on modern French music.

B. S.

Louis Kreidler, operatic baritone, formerly of the Chicago Opera Association, left Chicago this week for Minnesota, where he is scheduled to give five concerts during the coming week.

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PLAN AMPLE MUSIC FOR WILMINGTON

Wide Range of Events To Be Offered by Stokowski and Visiting Artists

WILMINGTON, DEL., Nov. 15.—Announcements made only to-day show that the ensuing season of music in Wilmington will be easily the most brilliant of any thus far.

While it has been known that the Philadelphia Orchestra, under Leopold Stokowski, would give its usual series of five concerts, and that Annie T. Flinn and Mrs. William Bannard contemplated a series of chamber musicales like those of last year, the names of the soloists have only now been definitely fixed. A radical change of method is announced with regard to the Philadelphia Orchestra. Heretofore it has been the custom to have three to four soloists during the season of five concerts. But the local Orchestra Association this year has decided it would rather have one soloist of highest reputation than two or more of lesser rank. Mme. Matzenauer will sing with the orchestra at its first concert in the Playhouse Nov. 22. After that, according to present understanding, the orchestra will be unassisted throughout the season. This should not be understood as criticism of the artists who assisted the orchestra last season; there was, instead, a strikingly developed feeling among the orchestra subscribers that symphony concerts are best enjoyed for themselves without addition of too many soloists.

Possibly this view with regard to the sixteenth year of the Philadelphia Orchestra concerts here has been furthered by the excellence of the artists who last year graced the series of recitals in the du Pont ballroom under management of Miss Flinn and Mrs. Bannard. These Thursday musicales, as they came to be called, proved beyond cavil that there was in Wilmington a sufficient number of women and men interested in music in its best estate to support what at the time appeared a daring innovation and one certain to fail.

It was indeed a compliment to the foresight of Miss Flinn and Mrs. Bannard. Thus encouraged the ladies have announced to-day the following series of Thursday afternoon recitals: Jan. 6, Maurice Dambois, Belgian 'cellist; Jan. 27, Leonora Sparkes, of the Metropolitan; Feb. 10, Flonzaley Quartet; Feb. 25, Ernest Hutcheson, pianist; March 10, Cecil Fanning, baritone. Subscriptions and pledges of support received thus far insure fair prospect of monetary success. The only artists in the group who appeared at the Thursday recitals last season are the Flonzaleys, as there was

potent demand for a return visit this season.

Report has it that Mme. Galli-Curci will sing in Wilmington on Nov. 18, in what is known as the Eleventh Street Auditorium, formerly a skating rink, but which has been refitted and which will seat something like 2200 persons.

Use of the Auditorium for music also may provide a way out of the dilemma which has confronted managers in Wilmington. The playhouse, which is the principal theater of the city, only seats 1205, and already has proved too small for the Philadelphia Orchestra concerts. Then there are several motion picture houses. But these, unfortunately, are most difficult to rent without prohibitive payments. Moreover, these houses are hardly suited acoustically for fine music.

One of the best evidences of growth of musical interests in Wilmington is contained in the plans of the Orpheus Club, a male chorus, which aims this season to sell tickets for its customary two concerts, in the Playhouse, by subscription only, reducing box office returns to a minimum. This organization will give its first concert on Dec. 9. Irene Williams will be soloist. Ralph Kinder, organist and choirmaster of Holy Trinity Church, Philadelphia, leader of the Club, will conduct.

A concert by the blind for the benefit of the blind, given under auspices of

the Delaware Commission for the Blind, is looked forward to as almost a matter of course. No season here would be complete without one, so gratifying have their concerts heretofore proved.

An announcement to-day spells big for the former Wilmington Community Chorus, now the Harry Barnhart Community Chorus. Up to the present the Wilmington Community Service, which grew out of the war, has conducted public sings in addition to those of the chorus. To-day, it is announced, they will be discontinued, leaving the entire field to Barnhart and his followers. There is hope in this that the latter will develop into a full-fledged oratorio society and replace that which was forced to disband several years ago because its members were so engrossed with war duties.

Success of the brief season of music at the Delaware College Summer School, three months back, has given much impetus to the art at Newark, seat of the college and fifteen miles distant from Wilmington. There is expectation, therefore, that several recitals will be staged at the college during this winter.

To predict even the beginning of work upon a public auditorium in Wilmington this fall would be, it is to be feared, optimistic beyond bounds of reason. The best that can be said of the long talked project is that it is progressing. The cost—fully \$500,000—is still prohibitive. T. H.

Ora Lightner Frost Honored by Women of Federated Clubs



Ora Lightner Frost, Chicago Manager

CHICAGO, ILL., Nov. 3.—Ora Lightner Frost, who became prominent as a musical manager recently by her exploitation of Georgette LaMotte, the child pianist, who sprang into fame practically overnight, has been signally honored by the General Federation of Women's Clubs, of which Mrs. Thomas G. Winters of Minneapolis, is president.

Mrs. Frost has been appointed vice-chairman of music and will have charge of the work of obtaining legislation to further the cause of music through the

various legislative channels. Anne Shaw Faulkner is chairman of this committee. The General Federation of Women's Clubs has a membership of over 2,000,000 and is recognized as one of the greatest influential powers in the musical world of this country.

While Mrs. Frost is successfully managing some of the leading artists of the concert stage, she has been particularly happy in bringing child artists to the front. Now that little Georgette La Motte is successfully launched, and her career practically assured, if her talent is developed along proper channels, Mrs. Frost has ready a new child wonder to introduce to the public.

This prodigy, in private hearings, has won the highest indorsements of critics. It is believed she will prove a veritable sensation in concert. Her debut will be made in Chicago and will be followed almost immediately in New York and other large musical centers.

Mrs. Frost is a strong advocate of the musical ideals of John C. Freund, editor of MUSICAL AMERICA.

"I believe in constructive building if we are ever to realize our ambitions for the development of American music," says Mrs. Frost.

"There must first be the desire, a positive effort to promote and establish our American artists, to bring them into their own. This can be accomplished only if public sentiment is created to back up our ambition.

Gabrilowitsch Acclaimed in Chicago

CHICAGO, Oct. 27.—Ossip Gabrilowitsch appeared in recital Sunday afternoon in Kimball Hall, which was altogether inadequate to hold the audience. The stage was crowded, and every chair in the hall was occupied. Mr. Gabrilowitsch won an ovation and was applauded to the echo. F. W.

WINNIPEG, MANITOBA.—Eva Clare, pianist, was heard in recital at the Fort Garry Hotel Nov. 1.

RICHMOND WELCOMES JACOBSEN AND DESTINN

Violinist and Soprano Give First Two Programs in a Brilliantly Planned Season

RICHMOND, VA., Nov. 6.—Richmond's musical season, which promises to be a brilliant one, was opened by the American violinist, Sascha Jacobsen, assisted by Harry Kaufman, in the auditorium of the Woman's Club in the first concert of its series. Jacobsen, while not the greatest violinist who has visited Richmond, is one of the most thoroughly satisfying young players heard here for a long time. Following the recital, the violinist was tendered a reception in the parlors of the club, receiving with Mrs. Frank Dean Williams, president of the club, and Mrs. Channing Ward, chairman of the artist committee.

The concert season for the Southern Musical Bureau when opened Oct. 30, presented Ema Destinn in a recital at the City Auditorium. Mme. Destinn was to have been assisted by Roderick White, the violinist, who through some misunderstanding, or the lateness of trains did not arrive in time to appear on the program. This threw an added burden on the soprano, which seemed to spur her on to give the very best of her great talents. There was a freshness in her singing which added charm to everything she offered.

To fill the space allotted to Mr. White Mme. Destinn gave three of her own compositions, "Evening," "Stylish Song-Romance" and a "Bohemian Song," which were received with enthusiasm. Mr. Lapeyre furnished splendid accompaniments. G. W. J.

NEW HAVEN, CONN.—Marion Rous gave a piano recital before the Lawn Club recently, featuring works of modern composers.



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New York Trio Begins Second Season Notably

It no longer takes chamber music organizations years to play themselves into favor here. The New York Trio, which has for members Clarence Adler, Scipione Guidi and Cornelius Van Vliet—the last two of the National Symphony Orchestra—was established only last season, but already it boasts a large and eager following. On Monday evening of last week the Trio began its second season at Aeolian Hall before a very enthusiastic gathering. The program had unassailable merit and comprised Beethoven's great B Flat Trio, Op. 97, César Franck's Sonata for violin and piano and Mendelssohn's Trio in C Minor. The ensemble reveals the result of careful rehearsal and anxious efforts at finished and artistic team-work. In the comparatively short period of their co-operation the artists have met the demands of the situation admirably and despite an occasional preponderance of the piano a generally well-sustained balance has been obtained.

The Beethoven Trio received a delicate, somewhat small scale performance but one that devotedly preserved its spirit. Messrs. Guidi and Adler played the Franck Sonata with sympathy and finish. The Mendelssohn, beautifully done, closed an invigorating concert. The men of the New York Trio have reason to be proud of their achievement in filling so capably an important place in local music-making. H. F. P.

Mr. Greene Introduces a Striking Dramatic Scena

Walter Greene, baritone, was heard in recital in Aeolian Hall on the afternoon of Nov. 10. Mr. Greene's first group consisted of three early French numbers, none of which had a particular interest beyond an archaeological one. The second group began with "The Legend of the Sage-bush" from Massenet's "Le Jongleur de Notre Dame," which was well sung though the number loses much when divorced from its operatic setting. Fourdrain's "Impression Basque" was not especially striking but Moreau's "Pedro," which followed it, was charmingly sung. Rupert Hughes's dramatic scena, "Cain," which was the third group in itself, proved a tremendous piece of work. Mr. Hughes has made his own text and achieved a very great piece of dramatic poetry. Of the music, it is difficult to speak. It is dramatic and it interprets the text, but it gives the impression of being always on the way but never quite arriving. There are many strikingly beautiful passages in it, however. It was greatly applauded and the composer-author was compelled to bow in acknowledgment from his box, several times.

The last group was in English and of a folk-song quality. The best of the numbers were Francis Moore's "The Promised Land" and "The Devil Take Her." Mr. Moore, who was the accompanist, was applauded as much as the singer after these two songs.

Mr. Greene's singing is very satisfactory. His voice has one bad point: it is too dark and has, therefore, a tendency to be monotonous. The quality is very beautiful and it is well produced. His breath control is excellent and his diction above the average. It was, except for a not especially interesting program, a fine recital. J. A. H.

RECESS IN WHITE'S TOUR

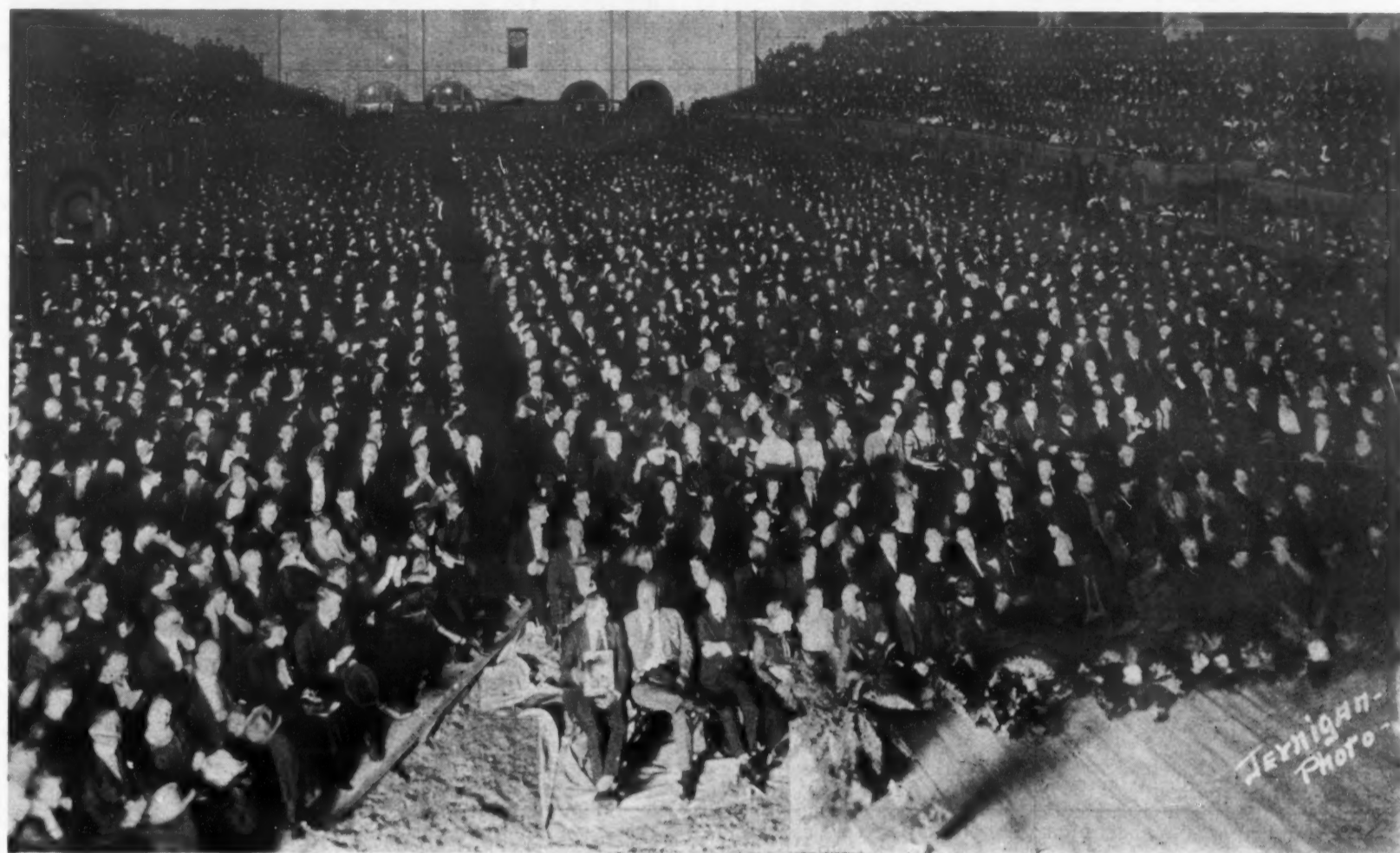
Violinist in New York for Awhile After Tour with Destinn

Roderick White, the violinist, who has been appearing with Ema Destinn on her concert tour in the South, returned to New York last week for a stay of four or five weeks. He played in Tulsa, Okla., and Memphis, Tenn.; also in Athens, Ga., and Grand Rapids, Mich., recently with very decided success.

In January Mr. White will resume his tour with Mme. Destinn, appearing in Cleveland, Norfolk, Va.; Pittsburgh and Chicago and in February will go to the Pacific Coast with her, the engagements there including concerts in San Diego, Los Angeles, San Francisco, Portland, Tacoma, Seattle and Spokane and on the way home in Minneapolis and St. Paul.

Mr. White was a first lieutenant in the aviation division of the United States army during the war and is now a mem-

60,000 Hear Caruso On Tour of Country



Audience of 8000 Which Heard Caruso at Fort Worth, Tex., on His Recent Tour

ENRICO CARUSO is back in New York after his concert tour of eleven cities, including Montreal, Denver, and Fort Worth, Tex., singing in all to more than 60,000 persons. His largest audience was in the last named city, where he was greeted by an audience of some 8000, under the auspices of the Harmony Club. His last engagement was at Norfolk, Va., and he arrived in New York by special train. Mr. Caruso was given great ovations upon every occasion.

ber of the Reserve Military Aviation Corps. As such he has the privilege of flying one of the army planes at any time he desires when he visits one of the flying fields. During his stay in Pasadena last summer he divided his time between flying and composing. Mr. White recommends flying as a most delightful recreation for an artist and although it is a far cry from aviation to violin playing, it is quite possible to accomplish both. When Mr. White was in Montgomery, Ala., recently on his concert tour, he visited Wright Field and had the pleasure of trying two or three of the army planes.

During the summer Mr. White produced forty compositions, including songs and piano numbers, and strange to say not a single composition for violin.

MR. REIMHERR'S RECITAL

Tenor Sings Well-Diversified Program in Aeolian Hall

At Aeolian Hall Friday evening of last week George Reimherr, a tenor well known in this city, gave a recital of songs. There was a highly variegated program ranging from Saverio Mercadante and Verdi to Japanese songs by Koscak Yamada and things of greater or lesser value by Quilter, Jensen, Verdi, Mendelssohn, Schumann, Balakireff, Haile, Vanderpool, Breitenfeld, Borresen, Moussorgsky and still others. In his exposition of these Mr. Reimherr manages to convey the assurance of intelligence and a feeling for style. But his singing affords little satisfaction or beauty because of the exceedingly nasal quality of tone which he cultivates with seeming wilfulness, his inability to preserve the pitch on high tones and the generally hard, steely and unsympathetic quality of his voice. Yet his years are in Mr. Reimherr's favor and by well directed study he could do much to eradicate his most besetting faults.

Frank Braun played the accompaniments with taste. H. F. P.

Miss Macbeth to Sing "Mimi" for First Time with Chicago Forces

Florence Macbeth will make her reappearance as one of the principal artists with the Chicago Opera on Nov. 19 singing "The Doll" in the Chicago revival of the "Tales of Hoffmann." On Thanksgiving day Miss Macbeth makes her first appearance as Mimi in "Bohème," for which rôle she has been espe-

cially engaged by the Chicagoans. On Nov. 28 Miss Macbeth will make her first appearance of the season as Gilda in "Rigoletto."

Mortimer Browning Gives Recital in Greensboro, N. C.

GREENSBORO, N. C., Nov. 9.—Mortimer Browning, pianist, was heard in a program made up of compositions by Beethoven-Seiss, Röntgen, Chopin, Liszt and Grainger, in the School of Music, Greensboro College. Agnes Chasten played the second piano parts in the Grieg Concerto in A Minor. M. A. M.

Lhevinne Given Ovation at Fort Worth

FORT WORTH, TEXAS, Nov. 6.—A splendid audience greeted Josef Lhevinne at his recital on Thursday evening of last week under the management of Inez Hudgins, when he played numbers of the classical, romantic and modern schools with breadth of style and variety of tone-coloring. C. G. N.

CHICAGO, Nov. 13.—Oliver Berg has been engaged as solo tenor at the Calvary Presbyterian Church.

HEAR ALDA AND PIASTRO

Two Artists Appear in Joint Recital in Chicago

CHICAGO, Nov. 11.—Mishel Piastro, violinist, and Frances Alda, soprano, opened the series of Kinsolving Musical mornings in the Crystal Ballroom of the Blackstone Hotel Tuesday.

The young violinist, one of the many wonder children who have come to us out of Russia, is another of those super-violinists who have dazzled the musical world. His tone was warm, colorful, shot with fire and passion and at times tender and pleading. He seemed able to color his playing at will. His harmonies were flute-like. He seemed to linger lovingly with his tones, in a composition of Auer, as if loath to leave such gems of sound.

Mme. Alda, always a dependable artist, was in splendid voice. She sang several groups of songs with luscious tonal quality and impassioned feeling. The audience made her repeat each of the songs in her last group.



CARL E. CRAVEN TENOR

Chicago Tenor Given Ovation

"Carl E. Craven, Chicago tenor, who has sung in grand opera, gave an uncommonly pleasurable program. Altho Mr. Craven is a highly dramatic soloist, given more to the emotional than to a sensitively musical way, it seemed to be his group of Crist's 'Chinese Mother Goose Rhymes' that pleased most. The sweet simplicity of them appealed immensely. The last group of four numbers were beautifully sung and gave excellent opportunity for an exhibition of the artist's musical accomplishments. It was Mr. Craven's second song recital here and he was heard by one of the largest of audiences." ELGIN COURIER.

"Another pleasing program was afforded a large company of music lovers yesterday afternoon by Carl E. Craven, noted dramatic tenor of Chicago.

"A hearty applause welcomed the soloist as he stepped upon the platform to give his opening number, by the many admirers here made during his initial program in Elgin last year.

"Mr. Craven possesses a rich, full voice of wide range and clearly revealed himself as a concert singer of pleasing qualities. His diction is excellent, every word being easily understood, which adds much to the rendition of his numbers.

"His second group, which was somewhat lighter in quality, was also thoroughly enjoyed by his appreciative audience, which called for an encore, to which the artist graciously responded.

"A number of quaint Chinese Mother Goose rhymes made up the third group, bringing a light and merry touch to the program. This group of short and lively songs brought a hearty applause, calling again for another encore." ELGIN DAILY NEWS.

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MOISEIWITSCH AIDS IN HERTZ PROGRAMS

San Francisco Symphony Has Two Regular Concerts— Local Offerings

SAN FRANCISCO, CAL., Nov. 13.—The San Francisco Symphony Orchestra has had a strenuous season so far, for besides the regular concerts there have been several out-of-town engagements and two concerts at the Exposition Auditorium, the second of which was given jointly by the Musical Association and Selby C. Oppenheimer, who presented Benno Moiseiwitsch with orchestra. Mr. Moiseiwitsch, who was in Victoria, B. C., last week, traveled by airplane to Seattle in order to catch his train and reach San Francisco in time for a rehearsal with the orchestra, and also to meet the steamer Sonoma, which brought his wife and little girl from Australia. Mrs. Moiseiwitsch, known professionally as Daisy Kennedy, is a violinist, and is now on her way to New York to make her American debut.

The concerts of Friday and Sunday featured Ernest Bloch's "Schelomo," with Horace Britt as soloist, who scored a big success.

Theo Karle was the soloist at the California Theater on Sunday morning. Every seat was filled and many standing. The artist was welcomed with an enthusiasm which, after his first number, "Che gelida Manina," from *Bohème*, became an ovation. Mr. Karle is one of the best tenors who has visited San Francisco. The management of the California Theater, which has one of the best theater orchestras on the Coast, has added new interest by securing visiting artists whom its patrons may hear at popular prices.

May Mukle and Lawrence Leonard were honor guests at a reception by the faculty of the Ada Clement School on Wednesday evening. A delightful program was given by Lawrence Strauss, tenor; Mrs. J. W. Beckman, soprano; Ada Clement, pianist, and Francesco Mancini, clarinetist.

An opera company under the management of Ralph Dunbar is playing "Robin Hood" at the Columbia Theater. The engagement is for two weeks, and that it is successful is shown by the large audiences which witness each performance. This opera has never had a better presentation in San Francisco. The singers are all excellent, while the costumes and stage settings are exceptionally good. The local critics are unanimous in their praise.

The program of the San Francisco Musical Club at Native Son's Hall on Thursday last was illustrative of the music of early Christian and Medieval periods as contrasted with modern French songs. A Gregorian Chant was sung by Charles Dalmat, assisted by the boy choir of Mission Dolores. Luther Brusie Marchant offered songs of the middle ages. Mrs. Cecil Hollis Stone played piano numbers by Arensky and Alpheroski, while Mrs. George Dudley Kierulff contributed Folk Songs of Persia, Algiers, Smyrna and Tripoli. Mrs. Reginald Mackay sang several songs by Massenet, Fourdrain and Szulc. The program was enjoyable for its beauty as well as the fine work of the participants.

E. M. B.

Mr. Werrenrath's Annual Recital Attracts Throng

Reinald Werrenrath's annual recital at Carnegie Hall last Sunday afternoon was, as usual, the signal for a considerable outpouring. Mr. Werrenrath's appearances always rank among the major happenings of the season, but they do not connote certain things they once did and, conversely, they portend others. The singer does not serve his one-time musical gods and his programs differ widely from those with which he won

the admiration of finer tastes ten years ago. Yet he possesses the equipment of one who might officiate in the high priesthood of art. That he has elected to use his gifts to other and less exalted ends may be ascribed to considerations outside the pale of critical comment. Clearly *tempora mutantur et nos mutamur in illis*.

The baritone was not in his best voice Sunday. He was bothered by a slight hoarseness during his opening group. His tones sounded veiled and, in the main, lacked their ordinary resonance. Naturally, there was, as ever, ample occasion to admire the superlative polish of his art, the mastery of his phrasing, the authority of his style. Yet the writer cannot recall when Mr. Werrenrath has sung the noble Italian classics of Lotti, Bononcini and Carissimi as monotonously as he did Sunday afternoon.

The remainder of his program was devoted to Gabriel Fauré, Louis Aubert, Vincent d'Indy, Vaughan Williams, Thomas Dunhill, John Ireland, Cecil Forsyth and five of those Hebridean folk songs collected by Marjorie Kennedy-Fraser. Before singing the last-named, Mr. Werrenrath made a speech (he made another about something else later on) explaining that he had found in these songs the musical "meat" which replaced that "taken away from him by the recent unpleasantness." There are those who do not share his convictions.

Harry Spier was once again the baritone's accompanist.

H. F. P.

Mr. Robyn Shows True Artistry at His Début

William Robyn, a young Russian tenor who appeared in some of the taidoid opera performances at the Capitol Theater, ventured into the recital territory at Carnegie Hall last Saturday evening and by all outward signs scored a decided success. Mr. Robyn's ambitions do him credit and he is much better equipped for the task than numerous other young folks who concertize without compunction. Indeed he may be described as a genuine artist so far as concerns the delivery of songs. If his vocal endowments approached in distinction and charm his grasp of the essentials of style and the musicianly instincts of his performances he would rank surprisingly high. As it is, they are comparatively slender. His light voice lacks sensuous beauty and warmth. It resembles the voices of a familiar type of Italian operatic tenor in its persistent whiteness. Often the backward placement of his tones gives them an unpleasant throatiness, though he can, when he wishes, bring the voice properly forward. Sound technical reform would greatly improve Mr. Robyn's chances, which his present flawed singing will unavoidably hinder.

In an excellent program, he revealed much skill and taste in phrasing, enunciated with admirable clearness and made known a grasp of the principles of song delivery that indicated sound artistic training and judgment. He was less successful in publishing the emotional content of Schubert's "Nacht und Träume" and of Strauss's "Morgen" and "Nacht"; the delicacy of Schumann's exquisite "Schneeglöckchen"—which he took much too fast—or the poignance of "Eili, Eili," than he was in communicating the charm and daintiness of some French songs (his French, by the way, is a joy) and in a number of things by Frank La Forge. Yet he sang Liszt's "Oh! quand de dors" with the repose, finish and tranquil ardor it calls for.

Frank La Forge was at the piano.

H. F. P.

Yon Dedicates Organ in Green Bay, Wis.

GREEN BAY, WIS., Nov. 10.—The new organ in St. Francis Xavier Cathedral was dedicated in a recital by Pietro A. Yon recently, probably the finest organ recital which has been heard in the Northwest. Mr. Yon proved himself a great master. His playing demonstrates profound inspiration and the feeling peculiar to the genuine creator.

Charlotte Peegé

Now on Roster of Walter Anderson



Charlotte Peegé, Who Has Won Popularity as Contralto

Charlotte Peegé, contralto, who has been heard twice with the New York Symphony, and with the Mozart Club, has gone under the management of Walter Anderson. Past engagements of importance for Miss Peegé were with the St. Louis Symphony, the Handel and Haydn Society of Boston, the Milwaukee Symphony and the Tuesday Morning Musical Club of Akron, Ohio.

In addition to her large repertoire in concert and oratorio Miss Peegé is an accomplished pianist as well.

Friends of Music Pay Tribute to Ancient Art

The first event of the season sponsored by the Friends of Music occurred last Sunday afternoon at the Cort Theater which, whatever it lacks of the acoustical advantages of the Ritz-Carlton ballroom, is more commodious and comfortable as well as equally intimate. The affair took the shape of a concert of harpsichord music transcribed for piano by Harold Bauer, who has often enriched the literature in this fashion. Bach occupied the greater part of the time—more, indeed, than was originally nominated in the bond, for certain members of the New York Symphony scheduled to participate in the D Major Concerto for violin, flute, harpsichord and strings were delayed in arriving, and Mr. Bauer beguiled the tedium of a fifteen-minute wait with a supplementary partita, which proved to be one of the principal delights of the afternoon. The remaining Bach was the Fantasia and Fugue in A Minor, originally for harpsichord with pedal keyboard, which Mr. Bauer translated for two pianos and played in conjunction with a young pianist new hereabouts, Ernst Hoffmann.

Bach's antecedents represented on the earlier portion of the bill were Claudio Merulo, with a Toccata in G; Girolamo Frescobaldi, who contributed a delicate and fanciful "Capriccio" on a cuckoo call; Johann Jakob Froberger, with another Toccata and Kuhnau, with the most celebrated of his "Bible Sonatas"—the one setting forth the tale of David and Goliath. Fittingly to comment on the charms and historic significance of these compositions would require several columns that cannot be spared for purposes of such disquisition. Kuhnau's sonata, however, pleads for fleeting notice. In transcribing it Mr. Bauer has once more done musicians and musical history a service. Such music, unquestionably forfeits much of its characteristic complexion when magnified to the

sonorities of the modern piano. But its essential naïveté and primitive charm of pictorial fancy remain and have lost none of their power to amuse and delight. The most striking fact about the little piece is not the crudity of the means employed in its eight sections to delineate the stamping of the Philistine giant, the terror of the Israelites, the combat and such, but that these means are still the very ones employed to paint analogous tone pictures. The thing is done to-day on a larger, more pretentious scale. Otherwise, the difference is merely that between tweedledum and tweedledee. The same *glissando* that in Kuhnau's little program sonata depicts the pebble from David's sling Wagner utilized to illustrate the flight of *Klingsor's* spear.

Assistance in the solo parts of the Bach Concerto was provided by Samuel Gardner, Georges Barrère and Ernst Hoffmann. Mr. Bauer was at his best throughout the concert, which ended at a late hour.

H. F. P.

Dorothy Moulton Makes Fine Impression at Début

Dorothy Moulton, an English soprano, making her first appearance in New York at the Aeolian Hall on Thursday evening, Nov. 11, revealed herself an artist of truly distinguished character. The British point of view of broadmindedness manifested itself in the first half of her list, which comprised two groups of Lieder, sung in the original language, one by Schubert, the other Schumann. Reports of disturbances in the hall or objections to the German were absolutely without foundation. Miss Moulton had not gone far in her program before one was convinced that here was a singer who possessed the art of interpreting, who knew how to bend the vocal line to the poetic thought, how to color the composer's music with extraordinary skill. The Schubert songs were all lovely, "An die Musik," the two "Zuleika Lieder," "Auf dem Wasser zu singen" and "Hark, Hark the Lark." There was style in evidence in her treatment of these items and the audience applauded in hearty fashion.

She did just as well by Schumann's superb "Stille Thränen," and several others, including "Der Nussbaum" and "Die Meerfee." Unquestionably Miss Moulton has studied with profound seriousness; and there is a big sincerity in her performance that is splendid. Charming of appearance, clad in spotless white, she held her audience, a very large one, by the way, interested all evening. Her French songs ranged from the great Duparc, "Au pays où se fait la guerre," through songs of de Bréville and Chausson, to Ravel's "Nicolette," a remarkable song of its kind, in which Miss Moulton entered a field made famous by Yvette Guilbert, and did so with marked success. The Spanish da Falla's sensuous "Seguidilla" was another gem, though we like it better sung by a heavier voice. For her last group the singer chose songs by her countrymen, the contemporary Britishers, Roger Quilter, Arnold Bax, Hamilton Harty, Cyril Scott and Frank Bridge, all worthy music, the Bax "Shieling Song" especially fine. But is it better sung at a slower pace, as the piano part cannot make its effect when done so quickly. There were extras at the end and a profusion of flowers after the second group.

Of Miss Moulton's voice this must be said: She has a lyric organ, which she makes use of rather with the instinct of the musician than of the vocal technician. The upper tones are often pinched in forte, and there is an inadequacy of breath support, the tone thus sagging at the end of a phrase. But these were only details, wholly forgivable ones as far as we are concerned, in the presence of so much exceptional artistry.

Richard Hageman, at the piano, again outdid himself. Both in the romanticism of Schubert and in the fascinating modernities of da Falla he was superb.

A. W. K.



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"Modern Violinists Pandering to Public's Lowest Tastes"

"VIOLIN artists of to-day have inferior ideals to those of two generations ago," Gabriel Engel declares. This young American violinist is known through the Aeolian Hall recital which he gave last season and the first of his series for this season, already given. He has made a specialty of playing works which are big and serious and in some cases new. "The frothy stuff with which the violinists of the day fill at least half of every program," he says in elaboration of his statement, "would never have been played by artists like Joachim. Even the first half of a typical modern violin program shows the corrupting influence of commercialism, please-the-public-ism, flashy virtuosity. Instead of the big concertos, violinists are to-day playing the Wieniawski and Italian concertos."

"Of course it is a question whether it is fair to play concertos in recital at all. In the case of concertos long established, no harm may be done by presenting them with piano reduction of the orchestral accompaniment. But new concertos ought not to be condemned by hearers who are not entirely satisfied by them when they are played with piano accompaniment only. I feel that some of the critics who wrote unfavorably of the Cornelius Rybner Concerto which I brought forward at my last recital made an error of too hasty judgment. I know that the work could not be done complete justice without orchestra, but I was determined to bring forward a work for which I had so much respect and which I knew no other way of presenting to the public. There are many powerful passages in the orchestral part of this score. But I shall continue playing the work with piano only. It is part of the job of the violinist, as I see it, to present as best he can the novelties which recommend themselves to him."

"I have had this Rybner composition in view since 1911. I am also playing three unfamiliar numbers by Bruch. The Romance I played at my first recital; this I believe was its first presentation in New York. I also presented an Adagio Appassionata. 'In Memoriam' I shall give at my next recital

So Declares Gabriel Engel, Young American Player of the King of Instruments—Calls Native Artists to Arms—Foreign Players Have Commercial Interest Only—Duty of Upholding Highest Standards of Taste



Gabriel Engel, a Distinguished Figure Among Our Younger Native Violinists

at Aeolian Hall. All these are from the later period of the master.

"The very marrow of the violin repertoire, to my mind, is the Beethoven Sonatas; and I cannot feel much respect for violinists who do not commit them to memory. Some time ago I gave a recital in Pine Bluff, at which I played one of these sonatas, the Tchaikovsky Concerto, and a couple of folk-song ar-

rangements of my own among the shorter pieces, and the Beethoven was by far the best received. I cannot make myself believe, as some persons do, that the depressing condition of violin art to-day is due to a fall in the level of the public's taste. The public was probably as ready to be tickled in Joachim's time as it is now; men like Joachim simply wouldn't pander to it. We in Amer-

ica cannot look to foreign artists to work any improvement in the public taste, for they are concerned only for their own commercial advancement. We must require a high standard of our own artists. In setting such a standard, I believe, the work of the music departments in the colleges will prove as effective as any one factor.

"Next season I plan to give a series of three or four recitals at which I shall play a Sonata by Richard Strauss, the Grieg C Minor Sonata and Tchaikovsky's Concertos. As for the little pieces of my own which I mentioned, I do not mean to play those before any great audiences for some time at least."

Despite his own modest words, Mr. Engel must have a better right to claim public attention for his own music than most of his young colleagues. Only a considerable degree of natural gift and that capacity for taking pains which is an important if not the primary element in the make-up of that sacred bugaboo, genius, could have brought him to the point which he has already reached in his work. His family constantly discouraged his early hankerings after music. He managed to take a few lessons from a friendly contrabass player, but not unnaturally his playing was such that when he was examined for entrance to a conservatory, at the age of twelve, he was pronounced utterly lacking in promise. Nevertheless he had already invented a system of musical notation so complicated that the inspirations which he set down in it were closed books to all but himself. Even while waiting for his examination at the conservatory, he recalls, he jotted down a little theme.

It was only after graduating from Columbia, in 1913, that Mr. Engel took up the study of music with the definite intention of making it his career. At College he organized the first brass band and directed the orchestra which played at Commons. In the years to come, it is not impossible that Mr. Engel may make an important contribution as a composer or conductor to the movement for Americanizing our musical profession. In any event, the influence of such disinterested love of the best in musical art as this young man has already demonstrated cannot be other than of the most beneficial influence on our music life.

D. J. T.

Survey of City's Music Being Made by Harrisburg Newspapers

HARRISBURG, PA., Nov. 12.—Prompted by a desire to further the cause of good music in Harrisburg and to make of the art an object of popular appreciation, a musical survey of the city is being made under the direction of Paul Beck, State Supervisor of Music of Pennsylvania, through the columns of the *Patriot* and the *Evening News*. A questionnaire has just been published in these papers which is aimed to find the number and character of musical instruments in the homes; the number of instructors and students in music in the city; how much attention is given to keeping the instruments in tune; whether music in the home, the church, the theater or the social function is appropriate, enjoyable and appreciated. The answers to the questionnaire which have come in up to this time indicate a hearty interest in the survey, the data of which will be analyzed by Mr. Beck and compiled by him. L. H. H.

Kurt Schindler Returns with Extensive Library for Hispanic Society

Kurt Schindler recently returned to New York after a summer's journey through Spain and Morocco, bringing with him the largest library of Spanish music and books on music ever brought to America, and in fact more comprehensive than any available in Spain. The collection has been installed in the Hispanic Society Museum, and when catalogued, it will be available to the public. Mr. Schindler announces he has started the rehearsals of the chorus of the Schola Cantorum for their coming season's work. The Schola Cantorum has decided to limit its programs to a cappella singing. The January concert will be devoted to Russian music, and will introduce new choral works for the church by Rachmaninoff. The March concert will be given over to French, Spanish and Italian music, including Palestrina's great "Missa Papae Marcelli."

W. H. Cloudman Now with Boucek

William H. Cloudman, for the past two years connected with the National Concert Bureau, Inc., has left that organization and is now with Hugo Boucek. Mr. Cloudman is very well known in managerial circles, having been associated for many years with M. H. Hanson in this city and for some time with C. A. Ellis of Boston.

SONG "HIT" TAX REACTS IN FAVOR OF CLASSICS

Theater Managers Balk at Paying Performing Rights Fee and "Plug" with Good Music

The practical refusal of motion picture country to pay the performing rights fee levied by the American Society of Composers, Authors and Publishers, is said to have caused a decided slump in the sale of popular music during the past seven or eight months, and to have caused a favorable reaction in favor of the so-called "classical" music.

The tax, which the society has insisted upon collecting wherever music by its members is played for a profit, has proved decidedly unpopular, it is said, with the result that managers have been "plugging" their programs with higher class music. This, they claim, has worked to their advantage as well as to the general public, for it not only creates a higher standard of apprecia-

tion, but also raises the standard of their musical programs with the result that many persons return to hear some favorite composition.

The increased cost of popular song "hits" is also said to be a serious factor in the distribution of this class of music, and it is rumored that ten cent stores, which have formerly sold thousands of copies, are contemplating closing out their stock owing to their inability to sell it for the old price.

Baltimore's Mayor Invites Metropolitan and Chicago Opera Forces to City

BALTIMORE, Nov. 12.—Mayor Broening has written Giulio Gatti-Casazza, general manager of the Metropolitan, expressing his desire on the part of the city to have Baltimore included in the spring tour of the company. Frederick R. Huber, manager of the Lyric, Baltimore's opera house, will shortly go to New York to arrange details of the engagement. A similar proposition has been made to the Chicago Opera Association.

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